



A MONTHLY JOURNAL

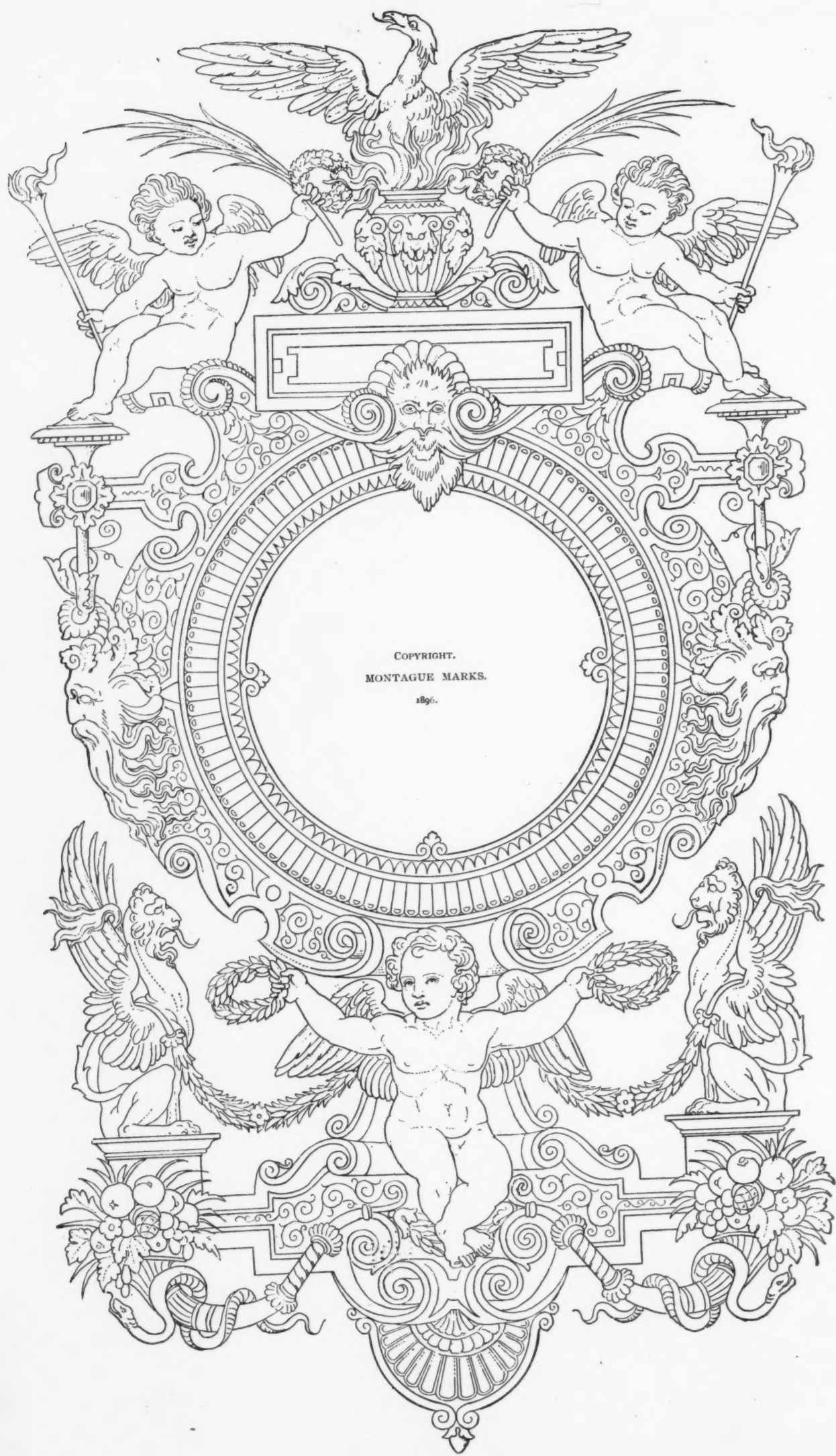
DEVOTED TO THE CULTIVATION OF

ART IN THE HOUSEHOLD

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DEVOTED TO ART IN THE HOUSEHOLD

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INCLUDING 2 COLOR PLATES.



AN "AMERICAN BEAUTY." PHOTOGRAPHED FROM NATURE, THE LEAVES ONLY BEING RETOUCHE.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

RECENTLY a New York journal remarked that the famous "White Horse" landscape, by Constable, had been sold in London, at Christie's, for \$32,500, and had passed "at private sale into the possession of a new collector in Philadelphia." The price given is correct, but the picture sold on the occasion referred to at the present writing has not come to America. When it does come, it will not go into any Philadelphia collection, but into that of Mr. J. Pierpont Morgan, of New York. It is one of a remarkable group of early English masters that he recently acquired and contributed to the very notable exhibition of old masters recently held in London at the Royal Academy. There are six paintings, namely: the "White Horse" referred to (the correct title of which is "Scene on the River Stour"), two portraits by Gainsborough, a group by Reynolds, a Romney, and a Laurence. Each of these pictures is a masterpiece of the artist, and the arrival here of such a group of early English paintings will, in its way, be even more an epoch-marking circumstance in picture-collecting in the United States than was the acquisition by Mr. Havemeyer and Mr. Marquand of their famous Rembrandts. A hundred and fifty thousand dollars is a fair estimate of their cost.

THE Reynolds is the delightful "Pig-a-back" illustrated on the opposite page, familiar already to many of us by the engravings of J. R. Smith in 1780, and by the later prints of S. W. Reynolds and G. Zobel. It is certainly one of the most characteristic of Sir Joshua's canvases, painted with that enthusiasm and spontaneity which he sometimes put into his work when his subject particularly pleased him. The portraits are those of Mrs. Payne-Gallwey and her little son Charles, and should be especially welcome in an American gallery; for the romping lady who looks at us out of the canvas was an American, and, if I am not mistaken, was the only American painted by Reynolds. She was Philadelphia, daughter of James Delancey, lieutenant-governor of New York, and married Mr. Stephen Payne, who took the name of Gallwey on coming into possession of the estate of Tofts, in Norfolk. She wears a light dress with a pink robe and a lace head-dress tied under the chin; a plait of hair is falling down upon her neck.

THE "Gainsboroughs" bought by Mr. Morgan are "Lady Gideon," afterward Lady Eardley, a full-length figure, and "Mrs. Willoughby," a three quarter figure. The "Romney" is an unfinished "Lady Hamilton," seated, facing the spectator, reading a newspaper, which she holds with both hands. The "Laurence" is a portrait of Miss Croker. I shall have more to say later of these important purchases.

HARDLY less interesting is "The Strawberry Girl," lately sold to Mr. Henry Walters, of Baltimore, by Messrs. Durand-Ruel. It was in the collection of the Earl of Carlisle, and has been seen in public exhibitions in Dublin, Leeds, and Manchester. When at Leeds, in 1863, it was owned by Mr. J. H. Chance, a London dealer, who had bought it of another dealer who "thought it was a copy by Hoppner." It was in very poor condition, and he sent it to Mr. Merritt, cleaner and restorer for the National Gallery—who, by the way, was husband of Mrs. Anna Lea Merritt, the American painter. Mr. Merritt has left on record his testimony that, on removing a thick coat of varnish and some repainting, he came to the original varnish, which he left intact. Since its arrival in New York the picture has been revarnished. It appears now mellow in tone, but, except for the touch of the red of the strawberries and a balancing touch of the same color in the ribbon in the child's hair, it is virtually a monochrome. Much of the detail suggested in the

illustration of the Hertford House picture is lacking. It has been claimed, I understand, that Mr. Walters now has Sir Joshua's original "Strawberry Girl." Certainly, it would not surprise me to learn that it was the original study for it; for it shows remarkable spontaneity of execution, particularly in the child's skirt, which is very broadly brushed in and it is not carried so far as it would be in a "finished" picture wholly by Reynolds. At the same time, no "drapery man" could have had any hand in this painting, as he might have had in the case of a replica. An uncommon feature of the mounting is that the canvas is backed by a panel, from which it stands out about half an inch—an excellent protection.

THE New York art auction sales of the season were brought to a close by the dispersion of the property of the American Art Association. The result was in keeping with the general depression of trade. A hundred

This sketch was little, if any, better than the "Portrait Study" (No. 180), by Laurence, for which Knoedler gave \$1650—all it was worth. Mr. Lanthier paid, for a customer, \$2150 for "Mademoiselle Olivier," by Greuze, which, in 1893, at the Denain sale, brought 15,000 francs. Rubens's "Portrait of his Father Confessor" went for \$5550. At the Denain sale it brought less than half that sum. If its attribution can be authenticated, the beautiful "Portrait of Margaret Roper," by Antonio Moro, was cheap at \$2600. The "Marriage Scene," credited to Benozzo Gozzoli, brought \$1325, which, I understand, is about the price Mr. Martin Ryerson paid Mr. Gavet for the companion panel; both belonged originally to a Florentine marriage coffer. "A Baptism," by Albrecht Altdorfer, probably is the only important example in the United States of that admirable follower of Dürer; it brought \$2500, and was a bargain.

THE modern pictures, with few exceptions, sold at low prices. Mr. H. O. Havemeyer got the two finest Monets—the exquisite "Vue de Rouen" for \$2600 and "Melting Ice" for \$4250. Mr. J. L. Manson, Jr., bought the gorgeous, colorful "Antibes" (No. 152), for \$2500. Nearly all the other "impressionist" pictures were knocked down to Mr. Durand-Ruel at prices so absurdly low that it would seem as if an understanding existed between him and some of the other dealers. Mr. Montaignac, who used to be the Paris agent of the American Art Association, made several purchases; but I understand that they were for himself, he having severed his former relations with the New York firm.

ON another page will be found a reproduction of an old steel engraving, made from "The Spanish Flower Girl" by Murillo, which is one of the treasures in the famous collection at Dulwich. As I pointed out last month, the D'Aulby painting in New York, at the Macbeth Gallery, is virtually identical with this in composition, line by line, the only variation being in the scarf pattern, which is simpler than that of the English picture. In the D'Aulby canvas the girl has fresh color and brown hair, a gown of rather light "old gold," and a scarf of a much darker hue; the linen sleeves, like the turban, are white, the former being relieved by a red ribbon, which gives the keynote to the picture. The rose in her hair is pink, like the flowers on her lap. The original painting in the Dulwich Gallery shows some slight variations in the scheme of color. Just what these are I shall take the opportunity of noting during the present summer.

THE mantle of Charity is broad, and, as one has often heard, is made to cover a multitude of sins. But the mantle of Art should be broader still, to cover all the offences against morals and good taste that daily are committed in her name.

THE last of the Spitzer collections—the armor—will be dispersed in Paris before the next issue of this magazine. It is estimated that it will bring about \$400,000, which, with the proceeds of the other sales two years ago, would bring the grand total to about \$2,000,000, which I can say, on good authority, is just about what Mr. Spitzer paid for the contents of his famous "museum." Of course, the forced sale of so large an accumulation of art objects which for the most part appealed only to a highly cultivated taste in connoisseurship, resulted in the museums and dealers, who were the chief buyers, getting many bargains. Some of the dealers have already "turned their money over."

A REMARKABLY successful restoration of a badly damaged oil painting is that of Meissonier's "1807" ("Friedland"), bought at the dispersion of the collection of the late A. T. Stewart, at the cost of \$66,000 (which included the artist's portrait of himself), by Judge Henry Hilton, and presented by him to The Metropolitan Museum of Art. As seen less than a year ago, the surface was a network of cracks and gaping fissures, which, incompetently treated during its owner-



"THE STRAWBERRY GIRL." BY SIR JOSHUA REYNOLDS.

IN THE RICHARD WALLACE COLLECTION. (SEE "MY NOTE-BOOK.")

and eighty-five lots brought \$191,787, showing a considerable loss to the owners of the pictures. This sum included \$50,000, paid ostensibly for Vandyck's splendid portrait of the Marchese de Spinola and her little daughter. It was given out that it was bought by Mr. Sedelmeyer. No doubt it is to go back to him; but there is reason to believe that he has been interested in its ownership ever since it was in his gallery in Paris more than a year ago. However this may be, it should be a matter of great regret that so fine an example of the master was not bought for one of our public art collections. Excepting in the case of this picture, I believe that the auction sale was absolute. The next highest price was paid for the "Lady Hervey," a not very satisfactory example of Sir Joshua, which, for \$6100, became the property of Mrs. Susan T. Warren, of Boston. The much finer picture, "Mrs. Beech," ascribed to Gainsborough, but perhaps painted by Hoppner, was bought for \$4150 by Mr. Henry Walters, of Baltimore. Mr. Robert Hoe is the reputed buyer of the Bronzino "Portrait of Bianca Capello" at \$4100, and Porbus's "Marie de Medici" at \$4600. These were dear according to market values; but both are charming pictures, and there was no such error in their purchase as there was in that of the unfinished head, "Miss Kent," by Laurence, for which Mr. D. C. Borden, of Fall River, paid \$5000.

ship by Mr. Stewart, had gone from bad to worse, until it reached a condition which apparently nothing but relining, and retouching by the artist himself, could correct. Meissonier was approached on the subject a little while before his death, but he bluntly refused to have anything more to do with the picture. Mr. George H. Story, curator of the paintings at The Metropolitan Museum, who has had much experience in such matters, was then asked if he would undertake the restoration. After a careful study of the situation, he agreed to do so. Contrary to the expectations, however, of all who had considered the question, he concluded not to relin the painting. Meissonier had extended his original composition by the addition of another piece of canvas, which, having been sewn on, rendered impracticable the passage of a hot iron over the back—necessary in the relining process—because it would have produced a ridge in the painting which it would have been impossible to reduce without serious risk. Mr. Story's procedure was a daring one, but warranted perhaps by the unusual conditions, and justified perhaps by the result. Having removed no less than three coatings of different kinds of varnish, applied at various times—which, in connection with the variations of temperature to which the picture had been subjected, easily accounted for its condition—he came, upon passages of unskilful repainting, which, happily, he was able to remove without impairing the integrity of the original. Then, by careful and repeated rubbings with a piece of chamois leather moistened with poppy oil, he softened the pigments and united the edges of the fissures, using the brush only when absolutely necessary, and then with the judgment only possible with a painter of much experience. There is no varnish whatever on the picture now, although it is more brilliant than it has ever appeared before on exhibition. Probably the poppy-oil treatment will have to be renewed after a few years. According to the deplorable fashion of the day, the picture is under glass; close scrutiny, however, reveals absolutely no indications of repainting, and if Mr. Story's work shall stand the test of time, which I find no reason to doubt, it will add to the history of successful picture restoration one of the most notable instances on record.

It is to be hoped that all kindly disposed persons will continue to aid with their half dollars the "art loan exhibitions" that have become a feature of the social life of the country. They should be cautioned, however, not to take too seriously the claims of "educational influence" that are sometimes put forward on behalf of such exhibitions—especially when pictures are the attraction. In certain cases, well known to the initiated, the so-called "collections" from which "old masters" and paintings of "the Barbizon School" are borrowed are very elastic "collections," made up only to sell from. The organizers of the exhibitions, of course, do not suspect this; their work is wholly in the cause of charity. But the "art patron" picture-dealing leech who poses as a connoisseur is hard to exclude. He generally contrives to get invited to "contribute," and you may trust him to make profitable use of his opportunity.

"GLORY" has been described as "dying for your country and having your name misspelled in the 'Gazette'." That is the soldier's glory. There is another kind of glory, the art connoisseur's glory, conferred upon him when he lends his precious possessions to an exhibition in aid of charity and is made ridiculous by the carelessness or incompetence of the cataloguer. Printers' errors are bad enough, and errors of description, proceeding from ignorance, of course, are worse. But what is to be said of the cultivation which makes possible the description of a book as a "twelvemo," a "sixteenmo," or a "thirty-two mo"? The catalogue of a fine art collection often affords the only indication obtainable of the knowledge and taste of the contributors, and, as a rule, this is a fair test, so far as it goes. One has only to glance, for instance, at a catalogue of any of the

many exhibitions given by the Burlington Fine Art Club, in London, to recognize that it proceeds from a circle of gentlemen who are connoisseurs. It is the same with our own Grolier Club. But if the knowledge and taste of New York collectors are to be gauged by the average catalogue of an art loan exhibition, how could any pretensions on their part to connoisseurship be regarded abroad otherwise than as a joke?

It is proposed to found in Paris an art institute, to cost \$150,000, for the benefit of a hundred American young women artists, to whom it is to afford the comforts of a home and "proper chaperonage." Generally speaking, young women needing much looking after are safest among their relatives and friends in their own country. Perhaps their own country is the best place, anyway, for American art students, men or women. It is the craving for an "art atmosphere," I know, that is supposed to send them abroad. But if such a craving



"MRS. PAYNE-GALLWEY AND CHILD." BY SIR JOSHUA REYNOLDS.

LENT BY MR. J. PIERREPONT MORGAN TO THE RECENT EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY. (SEE "MY NOTE-BOOK.")

can be satisfied merely by a hundred young women clannishly herding in Paris under one roof, why not try the "institute" experiment in New York or Boston?

MONTAGUE MARKS.

A NOTABLE "TURNER."

AT the spring opening of The Metropolitan Museum of Art, a number of paintings and other works of art were newly put on exhibition, most important of which is Mr. Seymour Haden's fine Turner, "Hurrah for the Good Ship Erebus!" The title is not more enigmatical than the picture is at first sight. Surrounded as it is by canvases painted in a rather low key, it strikes one as a purely decorative composition in extremely light tones of color. The sky is all pearly white, with slight touches of pale blue. The sea is all greenish gray where it does not disappear in spray and mist. In the centre the white sails of a three-master loom up between a rectangular blackish mass that puts out of the water to the left, and corresponding though fainter masses away on the right. Something like a segment of a rainbow of a dirty pale yellow shoots up over the topmasts of the ship into the misty white sky. It is only after looking for a while that one perceives that the great black head from which this stream of discolored water arises is that of a whale; that the form that arises out of the waves beyond the ship's stern is its tail, and that certain tri-

angular masses appearing through a lacework of spray are the reddish-brown sails of the ship's boats. The Erebus, we then see, is a whaler, and she has just harpooned another fish. The sea, as is usual in Turner's best works, is very simply composed. The whale's head, running and spouting blood, rises out of the hollow of a large wave, darkened by its reflection. The following billow and the depression between are all obscured by spray, which rises in almost solid masses to the right, under the lashing of the monster's tail, in a curve nearly concentric with that of the spout of bloodied water. The touches of blue sky that show through the mists take the same curve; and the ship, the most positive mass of warm white, appears as if accompanied by a sort of halo, like the moon. On analysis one finds that all the elements of this strange composition are, or may be, natural. The artist has taken a low point of view, as though looking from a boat in the foreground. This makes the perspective of the waves more sudden, and instead of appearing parallel, they seem to radiate from the ship, which is nearly in the centre of the canvas. The wounded whale is flopping like any other fish, and makes a hollow curve, enclosing the ship and its boats, and the parabolic lines of the rising and falling spray account for the other elements of the arabesque. As to color, it is a subtle harmony of grays seldom approached by any other master. Cabanel's study for his celebrated "Venus," hanging close by, looks crude and chalky in comparison; and there is not a picture in the gallery that does not suffer by contrast with it. We have too few good Turners. The Lenox Library has two—both, fortunately, fine examples. Boston possesses the "Slave Ship," a gorgeous specimen of the painter's declining years, and Mr. Cornelius Vanderbilt has the splendid "Entrance to the Grand Canal." The Metropolitan Museum has only a small and early example in the Marquand Gallery—good but not very characteristic. It is to be hoped that the institution may be enabled to acquire the present picture, which is uncommonly well preserved, the water only appearing to have lost a little by the fading or removal of some glazes.

AT the Metropolitan Museum of Art, in "the gold room," where the Moses Lazarus memorial collection of miniatures and boxes already occupies a conspicuous place, there has been added an interesting lot of old silver, glassware and porcelain, and antique jewelry in gold, pearls, diamonds, and amethysts, contributed in memory of the late Miss Emily Lazarus, daughter of Mrs. Jacob Lazarus, who founded the Lazarus scholarship for painting. A small collection of Etruscan, Roman, and Gothic jewelry, sword mounts and other articles, formed by an American gentleman living in Florence, and some ancient Babylonian and Egyptian jewelry, have been purchased by the Museum; and some good pieces of old silver have been lent by Mr. Marquand and by The Gorham Company. The estate of the late Mrs. Mary Maghee has presented a fine old Chinese memorial tablet in red lacquer; Mrs. Mary L. Cassily has given a richly decorated Buddhist shrine, and a collection of rare Japanese prints; and the Bing collection of Japanese brocades is temporarily on exhibition in the Cole's gallery. To Mr. Blakeslee the Museum is indebted for a capital portrait, by Sir William Beechey, of the Duke of York of his day. It is now much discolored, but, when properly cleaned, it should prove a very attractive picture in its way.

If a new edition of "Anecdotes of Art and Artists" should be called for, we hope that the editor will not fail to include "Humors of the Recent American Tariff." One of the funniest incidents of that always amusing subject reaches us from Detroit. Mr. George E. Scripps, an eminent citizen there, imported a Rubens, which of course should have been admitted free of duty, being "the work of an artist who lived before the eighteenth century;" but, because the painting had been relined, Mr. Scripps was called upon to pay duty on it as "an article of manufactured goods."

THE SCULPTURE EXHIBITION.

IN making a fine show of sculpture in the surroundings of an Italian or classical garden, the American Sculpture Society has given a hint which should not be thrown away upon our wealthy citizens. There is nothing to prevent such a display on a somewhat smaller scale being made the feature of a private conservatory, and there is no better way of treating the narrow city garden, at least during summer. The few flowers and other plants that can be cultivated in such a restricted space can make by themselves but a poor impression, but used as a setting for a few fine pieces of sculpture, they may acquire a new importance, and the disregarded plot of grass or flower border becomes a beautiful adjunct to the dwelling. But the display at the Fine Arts Building suggests larger possibilities of a revival of the stately and formal gardens once common in the South, and so appropriate in the immediate neighborhood of a large mansion, especially if, as here, filled with good statues and reliefs. The entrance gallery is laid out to represent a small terrace, with formal flower-beds and arbors of evergreen trees in front. From the terrace we pass to the three small intermediate galleries, which preserve their usual appearance, and may be regarded as standing for a wing devoted to works of art. Beyond these again the large Vanderbilt Gallery is transformed into a classic court, with rows of tree ferns, a colonnade of Ionic columns, fountains, and greenery; on either hand are little, secluded gardens filled with spring flowers, and at the end, against a screen of tall cypresses, stands Mr. Niehaus's fine statue of an athlete using the strigil.

Returning to the entrance gallery, to notice the arrangements more in detail, we remark, at the foot of the terrace, Mr. Macmonnies' admirable statuettes in bronze of "Diana" and "A Bacchante." We are indebted to the courtesy of Messrs. Theodore B. Starr & Co. for our reproduction of the latter. Both statuettes are placed on tall and narrow pedestals of plaster, with between them Mr. Herbert Adams's pretty ideal bust of slightly tinted marble, beautifully mounted on a block of variegated stone. These are the first objects that strike the eye, which recurs to them with pleasure as other points of view are reached, and they come to be seen against a background of bay or arbor-vitæ. The hedges which screen off the corners of the gallery are recessed to hold on one side Mr. Loreda Taft's seated female figure, "Wild-flower," and on the other, as a pendant, Miss Harriet Randolph Hyatt's "Echo," a nude figure of a boy, very successful in pose and action. Within one of the little arbors thus formed, and which are gay with beds of rare orchids, is Mr. Paulding Farnham's "Phœnicia," a decorative symbolic figure, the ancient mistress of the sea being shown as a nymph borne on the wings of a sea-gull, holding in her outstretched hand a shell, in which floats a small boat, which she is propelling by means of a coral sea-fan. A figure of Thetis, by Mr. Ernest Fuchs, is in the same small enclosure. The ends of the terrace are flanked by Mr. French's well-known colossal group of Gal-laudet teaching a deaf mute girl, and by Mr. George E. Bissell's huge, seated figure of Abraham de Peyster in voluminous wig and furred robe. On the balustrade of the terrace are some handsome terra-cotta vases filled with rare plants. Unavoidable incongruities mar the effect a little, the statues not having been designed to accompany one another as parts of a general scheme, and being too numerous besides. But the arrangement suggests what might be done by architect, landscape gardener, and sculptor working together, or by the first two aiming to set off the beauties of a single fine group or statue.

In the Vanderbilt Gallery the effect is much better. The statues are not crowded, and few of the more important are to be seen from the same point of view. Turning from admiring Mr. Niehaus's classical figure, we see over the door leading into the gallery Mr. Karl Bitter's huge relief for the Pennsylvania Railroad Station in Philadelphia. The figures, of the size of life, are in very high relief. In the centre the city of Philadelphia is shown as a handsome young woman seated in a canopied car drawn by huge horses; near her is a group of the founders in doublet and mantle; to

the spectator's right, a group of children with models of steam engines and ships; and to the left, a drover with sheep and oxen. The composition of these various



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"A BACCHANTE," BY FREDERICK MACMONNIES.
(Shown at The National Sculpture Society Exhibition.)

groups is masterly. They are strictly related to one another by arrangements of line and relief, which yet leave each so far independent of the others that no abso-



"DIANA," BY OLIN L. WARNER.
(Shown at The National Sculpture Society Exhibition.)

lute unity of idea is suggested. Turning from this, one finds to the right, partly surrounded by evergreens, Mr. Rückstuhl's decorative group, "Mercury Teasing the

Eagle of Jupiter." The eagle has descended upon a tripod with a lamb, which he is about to rend and devour; but Mercury strikes him with his wand, and scares him off. The uplifted wing of the bird makes a rich background for the upper part of the god's body, and the contrast of smooth flesh and ruffled feathers is added to by the profusion of ornament on the tripod. Opposite this is the plaster of Mr. Ward's well-known statue of the Puritan in Central Park. Mr. Ward's plaster models of the seated figures of a "Statesman" in Roman costume and a "Warrior" in ancient German dress on the Garfield Monument, at Washington, are also shown. Between the pillars of the colonnade one catches glimpses against the wall of cypresses of Mr. Hartley's "The Whirlwind," Mr. Rhind's and Mr. Martiny's decorative figures for the American company's building, and other statues. Semicircular recesses in the walls of the court afford space for two pretty fountains, each presided over by a cupid, the one Mr. French's work, the other by Mr. Martiny. Into the ivy-covered walls are let two bas-reliefs of angels by Mr. French.

The small garden to the right of the court as one enters might have been made one of the pleasantest features of the show, but it is too much crowded both with flowers and with a miscellaneous lot of busts and statuettes, some of these last unprovided with pedestals and appearing to rise out of the ground. The proper treatment of this narrow space would have been to have placed a few busts on tall pedestals along the borders only of the flower-beds, and not jutting up from them. Other busts and statues could have been disposed on top of the low wall between the large pots of palms. And the wall itself might have been decorated with bas-reliefs as well as with ivy. The model of the bronze door of Trinity Church, by Mr. Niehaus, is, however, excellently placed in the side wall which confines this little garden on the right; and the arrangements generally in the Vanderbilt Gallery reflect great credit on the taste of the architect, Mr. Hastings, and the landscape gardener, Mr. Nathan F. Barrett, who designed them.

In the smaller galleries are many objects worthy of attention. A case full of small artistic castings, the first made in America, by the late Henry K. Brown, contains several small heads of Indians cast in bronze and silver, a statuette of an Indian breaking a wild horse, and some ornamental pieces, very perfect casts apparently from the wax. In the central gallery are Rodin's fine head of St. John the Baptist, the wax models for the small figures of prophets and apostles in the front door of Trinity Church, and some very beautiful plaster casts of Michael Angelo's "Night" and "Dawn," said to be from terra-cotta reductions by the artist himself, and all but good enough to warrant the statement. In the third small gallery is an object lesson furnished by the United States Mint and the Numismatic Society in how to design and how not to design coins. The Renaissance medals and Greek and other coins shown by the society are nearly all beautiful works of art; the United States coins without exception poor and vulgar. The designs in competition for the new silver dollar are, as a rule, as bad as anything that we have yet had. Some notion of what to do has apparently struck Mr. Andrew O'Connor and Mr. F. F. Harter; but their work ought to be as much better than it is as it now is superior to the other designs shown. Mr. Partridge's sketches are open to the charge that they are too plainly imitated from the Greek, and that they are in too high relief. Some notion of what our coinage might and should be may be formed from the case of medallions by Roty lent by Mr. S. P. Avery, and from the reverse of the Columbian medal, by St. Gaudens, which our stupid Senate has rejected.

IN Mr. Georges Houard we introduce a new contributor to The Art Amateur. As with most French flower painters, his favorite study is the rose, and this he has painted in every variety and from every point of view. His pen-drawing in the present issue of the magazine shows much knowledge of floral anatomy, and we commend it to our readers rather on that account than as a model of pen technique. Mr. Houard is also an excellent designer. He lives in Montreal.

THE NEW YORK LOAN EXHIBITION.

THE waning season has been one uncommonly prolific in loan exhibitions for charitable purposes. First we had the collection of Madonnas at the Durand-Ruel galleries; then on the heels of that an exhibition of ecclesiastical art at the rooms of the Tiffany Glass Co.; and, thirdly, at the Ortgies galleries on Fifth Avenue, with an overflow into the Avery Galleries on the floor above, a more comprehensive exhibition of decorative art for the benefit of the Decorative Art Society, the New York Cancer Hospital, and some other deserving charities. This last is by much the most interesting display of the three; yet, without intending any reflection on the various committees that had the matter in hand, we are sure that a still better show might have been made. We are certain that New York is greatly richer in decorative objects of a really high order, ancient and modern, than any one would imagine who had seen but these three exhibitions.

The largest special collections were of laces, fans, and jewelry. Of these, none show such variety and so much expert knowledge in their selection as the laces. Among the fans there are few of importance, but there are many curiosities. Beautiful lace fans are lent by Mrs. George Kemp and Mrs. A. A. Anderson. Mrs. F. Hopkinson Smith shows three delightful French fans of the periods of Louis XV., Louis XVI., and the first Empire. A charming little Empire fan of pale yellow tortoise-shell, delicately painted with flowers, is lent by Mrs. George H. Morgan; and jewelled Cuban and Spanish fans are lent by Mrs. E. Ritzema de Grove.

Time was when watch and snuff-box were to gentlemen what the fan is still to the fair sex. Now the snuff-box is discarded, and the watch is an article for use, no longer for adornment. Should fashions change about, Mr. Cornelius Vanderbilt will be well supplied with snuff-boxes, although not quite so well as Mr. James A. Garland, whose beautiful collection of one hundred and three specimens, covering the periods of Louis XIV., Louis XV., and Louis XVI., is crowded into a single show-case much too small for their proper exhibition. Mr. Vanderbilt sends a Louis XIV. box of gold enamelled with pansies, and on the top an enamelled portrait of Antoine Vitre, publisher and printer to the French king; a Louis XV. box decorated with red enamel and a portrait of a gentleman, and one of the time of Louis XVI., in green enamel, with a medallion of Cupid on a pedestal crowning a woman.



"MERCURY TEASING THE EAGLE OF JUPITER." BY F. W. RÜCKSTUHL.
(Shown at The National Sculpture Society Exhibition.)

Among his watches, some are in the shapes of tulips, urns, globes, and musical instruments, and they are decorated with diamonds, pearls, and enamel. Mr. Edward

J. Berwind has a larger collection of watches, as a rule not so curious, though it includes two Nuremberg eggs, one in silver, the other in crystal. His snuff-boxes are of old Dresden, of tortoise-shell (with a miniature by



FRAGMENT IN THE JUDSON MEMORIAL CHURCH. BY HERBERT ADAMS.
(Shown at The National Sculpture Society Exhibition.)

Blaremburg), of "vernis Martin," agate, bloodstone, and several beautifully decorated in enamel. One of the most curious is one "composed of over a hundred various stones found in the electorate of Saxony." Miss Sarah Cooper Hewitt shows a varied assortment of boxes, watches, and rings, including several old English snuff-boxes and lockets, in Battersea enamel; a snuff-box in gold, one with a miniature of the Duchess of Portland, and silver boxes shaped as hearts or fishes. Mr. A. W. Drake has everything, from an antique Greek necklace and a gold ring from Bagdad, of "about" the third century A.D., to an old brass Dutch snuff-box and an old Swedish buckle; and Mrs. Brayton Ives's contribution includes a patch-box of Battersea enamel and several fine Louis XVI. gold snuff-boxes. Sir Joshua Reynolds's watch and seals are exhibited by Mrs. Johnson, to whom they have come by direct inheritance; and Mrs. A. A. Anderson, Mr. J. Pierpont Morgan, Mrs. May, Mrs. David L. Einstein, and Mrs. Peter Gilsey repeat the tale of old French, old English, old German silver, gold, enamel watches, hair-pins, snuff-boxes, patch-boxes. There is rather an imposing display of old silver, but there are not very many pieces artistically or otherwise remarkable. Some of the daintiest things are from the collection of Mr. Avery, who shows a beautiful little French coffee-pot with scenes from La Fontaine, a coffee set of silver and Sevres porcelain, a silver-gilt bowl and cover of Vienna workmanship, book-covers in silver filigree and repoussé, and a curious Chinese cup in the shape of a lotus flower, enamelled in purple, white, blue, and green, and fitted with nine little figures on pedestals fitting into the seed receptacles. Examples of Paul Revere's style of work are contributed by Mrs. Edward Holbrook and Mr. D. F. Appleton; a tall German hanap in silver-gilt, with figures of nailed warriors in full relief, is lent by Mr. Cornelius Vanderbilt, who also has many fine old English and Irish pieces. Russian icons (the printer has made the word "iron" in one instance), in silver repoussé with painted faces, are shown by Mrs. Arthur M. Dodge, Mr. T. P. Thorn, and Mr. Frederick H. Betts.

Among the queer things are an epergne altered to serve as a chafing-dish, a "Queen Anne" two-handled cup with a "Tiffany" engraved presentation inscription, and an old cup with repoussé work of the most frankly modern execution.

There are eighty Japanese carved ivories from the well-known collection of Mr. James T. Drummond.

The best carvers seem to have preferred wood. A Madonna, lent by Mr. James W. Pinchot, seems to us the best piece in another case devoted to European ivories. Mr. Pinchot shows also some good Limoges enamels; and there is a group of eight enamel portraits by Henry Bone and Sir John Rose from the collection of Mr. E. J. Berwind.

Some of the most important book-bindings in the Avery galleries have been recently shown at the Grolier Club's exhibition. The exhibit is judiciously made, from an educational point of view, for the instruction of the general visitor, and is arranged chronologically.

From Mr. Avery's collection are the splendid mosaic binding in black on citron morocco, with the initials and device of Diane de Poitiers, one of the most beautiful examples of the art in existence; an Aldine Euripides of 1503 in two volumes, with their original Grolieresque bindings; the notable binding in Arab style on a manuscript "Regolamento della Repubblica Veneta," and many silver and embroidered bindings. From Mr. W. L. Andrews's library are a beautiful specimen of the work attributed to Clovis Eve, finely tooled in compartments on red morocco; an old Italian binding in brown morocco on a Venetian Quintus Curtius of 1559, and several English and German bindings of merit. Mr. G. B. de Forest sends a fine "Grolier," a good example of Cobden-Sanderson, and a number of cleverly executed modern French bindings. Mr. H. C. Sturges's contribution includes a fine brown morocco binding, with the arms of Philip II. and the stamp of the Escorial; and, among several modern bindings, a wonderful example of minute and perfect tooling by Ramage.

Together with the book-bindings were shown a number of relics of George Washington, from the collection of Mr. William F. Havemeyer.

We have left to the last the most important part of the exhibition, the laces and other textiles. There were remarkable specimens of old Spanish netting, or laces, some darned with silk in several colors, others with insertions of silk embroidery, making a most effective decoration. These were from the collections of Mrs. Hewitt, Mrs. Newbold, Mrs. J. Boorman Johnson, and Mrs. James Roosevelt. Towels and table-cloth borders in drawn work with quaint designs of oak-leaves or running horses, some old German, some from Sicily or the Levant, were shown by Mrs. F. R. Jones and Mrs. Hewitt. Table-covers and bedspreads in alternating squares of plain linen and netting, or netting and drawn work, or linen and cut work, as in Rossetti's picture of



"GALLAUDEZ TEACHING A DEAF MUTE." BY DANIEL C. FRENCH.
(Shown at The National Sculpture Society Exhibition.)

"The Loving-Cup," are shown by Mrs. Hewitt, Mrs. Frederick Goodridge, Mrs. Bayard Cutting, and Mrs. Pinchot, whose altar frontal in cut work (sixteenth cen-

ture) is very beautiful. The designs on many of these pieces are very curious, and if treated in our modern, naturalistic way would be highly ridiculous, eagles alternating with cherubs, fishes with birds, and stars with columns. But, conventionally treated, they have a rich if somewhat grotesque effect. A few small pieces of Udine lace are lent by Mrs. Goodridge and Mrs. A. M. Dodge; and there is a splendid show of old Venice point and point de France. Of the latter, quite notable is the deep flounce (Louis XIV.) lent by Mrs. J. Riemen Duval. An Argentan flounce, presented to Marie Louise, of France, by the Empress Theresa, of Austria, is shown by Mrs. Cornelius Vanderbilt, and there are other historic specimens of old Alençon and Mechlin laces, lent by the Contessa di Brazza-Savorgnan, who, as President of the Committee for the Sale of Italian Laces, shows a number of modern reproductions of old Argentan, Alençon, and Venice laces. Mrs. J. Boorman Johnson lends an exquisite Argentan barbe (1680); Mrs. J. Pierpont Morgan, an Alençon flounce (Louis XVI.); Mrs. Philip Schuyler, a deep flounce and two sleeves of Point d'Angleterre (Louis XV.); Mrs. Cornelius Vanderbilt, a shawl with scattered reliefs (1700), and Mrs. Charles Carroll Jackson, four yards of exquisite "rose point" (1680). A dress of Limerick lace, given by Queen Adelaide to Lady Augusta Fitz-Clarence, was exhibited by Mr. Horace W. Metcalf; and there were many interesting examples of English and Colonial manufacture, family heirlooms mostly. To one interested in the technique of lace-making, perhaps the most remarkable exhibit is that of Mrs. William Kent, who shows a flounce of old Valenciennes, of about 1680, side by side with a modern Italian reproduction, which took a prize at the Turin exhibition. The difference in quality and effect is mainly due to the mechanical evenness of the modern machine-made thread, showing once more that "improved" processes of manufacture are almost certain to be bad for art, and that in future we must depend on the work of conscientious amateurs to keep alive the minor arts.

Of the tapestries the most beautiful piece, and one of the finest objects in the entire exhibition, is Mr. Marquand's panel in which the Madonna and Child, under a canopy, are accompanied by two saints, a mountainous landscape appearing between the carved and inlaid columns. The execution of this piece may have been Flemish, as stated, but the design has all the qualities of the early Italian Renaissance. Mr. Garland's exquisite little Flemish fifteenth century panel, woven in fine silk point, represents the Infant Jesus squeezing grapes into a goblet. It is very similar to a piece that was in the Spitzer collection. Most imposing of all the tapestries in the exhibition is the noble early Flemish hanging, said to be from a cartoon by Van Eyck, in which the subject of the "Redemption of Man" is treated in four panels representing, respectively, the Creation, the Nativity, the Baptism, and the Crucifixion. It is one of a set of four originally in the Church of La Roca, a little town in Spain. The owner of this precious possession (whose name is not given in the catalogue) is Mr. Eben Wright, lately of Boston. We are informed that, in order to show it on the present occasion, he withdrew the tapestry from the Boston Museum of Fine Arts, where it was on exhibition. The embroideries included fine specimens of old Genoese figured velvets and Spanish and Italian Renaissance embroideries lent by Mrs. D. L. Einstein, a Spanish table-cover, heavy with gold and silver embroidery, from the Spitzer collection, shown by Mr. Marquand, and a curious Rhodian hanging shown by Mr. Peter Gilsey.

The room containing the tapestries and embroideries was a veritable bouquet of rich, subdued color, and it was admirably arranged with suitable Renaissance furniture, including a fine old Florentine painted marriage coffer lent by Mr. W. C. Whitney, and loans of an architectural character from Mr. Charles T. Barney and Mr. Stanford White. The entrance was guarded by two men-at-arms, or—to be more exact—it was flanked by two complete suits of sixteenth-century armor from the Zschille collection. But alas for the artistic plans of the connoisseur! Two modern cabinets, with glass doors exposing a very miscellaneous collection of china, were ruthlessly dumped into the apartment, when, ho! presto! change! the fine old Renaissance room is given the aspect of a Fourth Avenue bric-à-brac shop!

"We should use pictures," says Ruskin, "not as authorities, but as comments on nature, just as we use divines, not as authorities, but as comments on the Bible,"

THE SALON OF THE CHAMP DE MARS.

Two facts strike one at this year's Salon of the Champ de Mars—the absence of the works of such well-known artists as Carolus Duran, Gervex, Jean Beraud, Sargent, and Whistler, and the importance of works representing foreign artists, which not only challenge the French works in originality and artistic qualities, but in some cases make it difficult not to make invidious comparisons, notably in portraits. The best French work is undoubtedly done in landscape painting, although some of the masters are in danger by the independence, the daring, and the freshness of such men as Zorn and Sarrson, both Swedes, and Thaulow, a Norwegian.

The one of the large works exhibited in the Vestibule at the head of the great staircase is by the venerable President of the Society, Puvion de Chavannes, and destined for the door of the Boston Public Library. Its future position has determined the arrangement of the composition, and the great artist has made the best use of his space. He has represented the Muses rising from a turf-covered cliff to greet Genius, a slender stripling floating above them on a car of clouds. The figures are draped in white, which varies in tone from snowy brilliancy to vaporous transparency against the deep blue of the sea. The sky is soft and shot with golden clouds. The general color scheme is pale and tender. On either side of the doorway is a seated figure in grisaille; one represents "Thought," the other "Study." A stone between the two groups of Muses bears an inscription. Mr. L'Hermite has an immense canvas, "Aux Halles," intended for one of the halls of the Paris Hôtel de Ville. It represents the last busy hour at the great market, and is full of life movement and truthful local types. Though realistic, it is nowhere repulsive, and is a thoroughly well and conscientiously painted work. He has two landscapes besides full of tenderest feeling and love of nature. The third large canvas is Mr. Roll's "Joies de la vie," in which the strange anomaly of ideal nature with nude women is brought in striking contrast with men in evening dress. The play of sun and shade under the trees and through the lower shrubbery is well done, and the flesh tints are very delicate and agreeable.

Mr. La Touche exhibits five large decorative panels, ordered by the Department of Fine Arts. They are wild carnivals of beautiful color, with flat, thin, badly drawn figures, often crowded into inextricable masses. Mr. Weertz has several of his clever portraits, microscopically worked out and as luminous as if they were enamels. His large canvas, "Pour l'Humanité, pour la Patrie," has the centre of the wall of one of the rooms. It represents a dead cuirassier and his horse at the foot of the crucifix. The juxtaposition of the figures is striking, the cross above, the flag below telling their story; yet the picture is more startling than touching.

Mr. Carrière, though a fine colorist, has sent in a large picture in shades of brown, black, and gray, representing one half of the auditorium of a theatre during a popular performance. The canvas is strangely lighted, the figures are vague and blurred, the extreme right is lost in dense shadow; yet it produces the desired effect of conveying the intense excitement of the audience. Mr. Besnard sends Algerian scenes in topaz, beryl, and amethyst hues; one, a "Horse Market," is a marvel of drawing and suggestion of movement, but a startling enigma in color to the uninitiated.

A whole room on the ground floor has been allotted to John La Farge's Samoan sketches, described in *The Art Amateur* when lately exhibited in New York. These and his glass mosaics attract much attention, as does Louis Tiffany's reproduction in glass of Besnard's nymph in a pool at the foot of a cascade. J. W. Alexander challenges criticism by the daring attitudes of his portraits and studies and twisted drapery effects. "Repose," a lady in white with black ribbons, shows perfect mastery of pose.

Alexander Harrison is faithful to the sea, and has perhaps the best marine views in the exhibition. "Solitude" has all the artist's well-known charm, and is delightful in color. "Boys at the Seashore" and "Florida Coast" both have merit, but his phosphorescent elves in "Les Lutins," dark green on a pale green sea, make one think of the "Culprit Fay."

J. Humphreys Johnston's large "Pink Domino" is a bold piece of work, in which the model, whose features disappear under her tangled mass of red hair, appears draped in softer watered silk. This has a background of polished wood, marble and brasses, which

make a strong play of reflections, very well carried out. His other exhibits are interesting. Gari Melchers' work, as usual, is full of character; every figure tells. "Maternity," "En Famille," and the "Fencing Master" deserve especial praise. Charles Hopkinson's portrait of a "Lady with a Monkey," subdued in tone and hung so as to be difficult to disjoin from the background, nevertheless seems a very ably painted portrait. Mrs. Lucy Lee Robins has sent three life-size pictures. "Le Miroir," a nude woman smiling at her reflection in a mirror, while the sun streams through the lace curtains on her form—very well drawn; a rosy model curled up in a chair, giving a back view, and a "Young Lady" in blue serge walking costume, full of dash and swing. Miss Elizabeth Nourse has a "First Communion." A careful and serious young nun is putting the finishing touches to the veil of one of her two little charges. Their earnest and pious faces are full of expression, and the composition shows most conscientious work in the values of the many whites and grays of this quiet-toned picture, which are quite learnedly opposed and harmonized. Besides this, Miss Nourse has some very good Brittany scenes. J. J. Shannon's portraits are as strong as ever in painting, and agreeable as pictures—Miss Shannon and Josef Hoffman and Madame Maignac are excellent. Julius Rolshoven's skilful "Portrait of a Lady" and his "Dream on a Yellow Background" are contrasts in color and moods. A. P. Lucas sends a charmingly drawn nude figure, called "Morning," but it is so very green that it makes one think it is seen through water in an electric fountain.

R. W. Lockwood has often been spoken of as a "promising painter." What he exhibits this year shows that he has kept his promises, certainly in his portraits, and notably in that of the painter Fromuth. W. T. Dannat has portraits this year that solve many color problems: a portrait of a "Lady in White"—gown, gloves, fan—all making a dazzling total when joined to her golden hair; and two men in red. There are Spanish echoes too in "Sol y Sombra," crudely dressed Spanish women at the theatre, and a typical Madrileña. Alden Weir sends a very good "Ice Harvest" and a portrait of Captain Zulinski.

Jules Stewart is at the Champ de Mars for the first time. His seaside and yachting pictures are admirable for their artistic qualities, and yet of a most attractive kind for picture-buyers, being modern and cheerful. "The Lunch" on the deck of a yacht has its constantly renewed group of admirers. The two studies of the nude in the open air, under trees, are most artistic, and are so well done as to seem to have been easy to do. Mr. Edelfelt, a Finnish painter, has among his pictures one of the few in the Salon that stop you and make you sigh. It is full of pathos, and goes to the heart—"Chagrins"—lovers parting—merely peasants in a young wood, but human beings. Light, color, drawing, expression are all good.

Mr. Pranishnikoff, a Russian, sends several military pictures painted with microscopic care, truth, and detail, and at the same time full of dash and movement. The horses are true to Muybridge's studies, and this fact alone would cause comment for the artist's daring in the land of routine, par excellence.

Mr. Chica, the Spaniard who lately had an exhibition of his works, sends a remarkable "Ravine of Waterloo," based on Victor Hugo's episode in "Les Misérables." Expression, perspective drawing of men and horses, are excellent. Mr. Gandara, hitherto a painter of still-life, sends a full length of Sarah Bernhardt, which is wonderfully true in pose, gesture, and one would like to say movement, for the actress seems to be moving away and looking around. He shows besides several pictures of the Tuileries Gardens, one being part of a fountain in which the trees and other objects are beautifully reflected. Sir Edward Burne-Jones has sent several studies and drawings, besides a portrait and a reproduction of his "Love among the Ruins." The latter is a most finished piece of work not only on its creative and mystic side, but in technical execution and symbolic detail.

Mesdag has four characteristic pictures, each in a key of its own. One is a transposition into the minor of one of Claude Lorraine's joyous major chords; another, a scale of pale grays; a third, all green; a fourth, all snow. In each there is the subtle charm, "with a difference." Altogether the Salon, though it contains much that is queer and uninteresting in its 1945 numbers, is less eccentric than usual. There are efforts in all directions and much honest work—but little that is inspired. The finest piece of sculpture is Mr. Bartholomé's very large project for a "Monument to the Dead," B. F.



"THE SPANISH FLOWER GIRL." FROM THE PAINTING BY MURILLO. IN THE DULWICH GALLERY.

(FACSIMILE OF A STEEL ENGRAVING, PUBLISHED IN 1835 BY HODGSON, ROYS & GRAVES.)



"THE COOKING CLASS." PEN
DRAWING BY BOUTET DE MONVEL.

DRAWING FOR ILLUSTRATION.

BOUTET DE MONVEL.

DE MONVEL'S studio, we have been told in a recent article upon the artist, is in a little frequented street in the Latin Quarter of Paris. It is rather luxurious, in striking contrast with its neighborhood. The street children whom he loves to draw are enticed into the place with promises of stories which are made good only when they pose; for to tell them in advance would be, as he says, only waste of ammunition. He works hard, and is by no means so easily pleased as his public. His apparently simple drawings are the result of much study. His brush work,

as was very clearly shown by his beautiful drawing, "The Study Hour," shown at the Chicago Fair, is extremely laborious and complicated. The drawing in question, as also the designs in "Xavière," is finished to the utmost with laborious stipple, the general effect of which can be given only by the finest photogravure; but when he is reduced to working for the ordinary photo-engraving processes he is obliged to abandon his favorite technique altogether, and to rely on mere outline and a few tints, like the ancient Egyptian and Assyrian decorators. It were an interesting study to trace the modern use of line back to the great masters of the past, and their work, again, to prehistoric bas-reliefs and incisions; but the main lesson that would result may be stated without going to that trouble. The line is the more necessary the more incomplete as a representation of nature the work is to be. In a thoroughly finished picture it may be difficult to trace it fully. In an engraving which is to appear on such a small space as a book or magazine page, much has to be sacrificed to the silhouette. De Monvel knows the impracticability of printing on an ordinary press such tones as the photogravure process furnishes without difficulty, and he does not hesitate to sacrifice what cannot in any case be adequately reproduced.

He does not usually, however, depend upon outline mainly. Frequently he introduces flat tints with the pen, representing, often very closely, the color values of the local tones involved in his subject. These tints are sometimes mechanical, but are applied with very good judgment. His method of representing a dress pattern is especially interesting. It is often done by dots or other small repeats which follow the perspective of the folds and add to the expressiveness of the drawing. Let the reader notice, for instance, how the dots are put in proper perspective on the sleeve of the little girl carrying a cake in "The Cooking Class," shown on the present page, and the perspective of the lines of the plaid of the little girl's dress in the four drawings that tell the story of the jar of roses.

In using his occasional stipple or tint to give some notion of the local color, De Monvel is particularly successful, as one feels positive that the three blouses in "The New Boy" are the pale, blue-gray cloth so common in France, and quite distinct from the colors of the jackets and trousers of the other boys. The only modern designer who approaches De Monvel in this way is Trösch, a German illustrator.

But all is not said when De Monvel's technical qualities are pointed out. On the contrary, as a true illustrator he uses these acquirements only to express what is really his message—to convey a hint of character. His technique is simple and direct. His understanding of his subject is not always so very simple as it looks. His great points as an illustrator are these: he has always a story to tell; he keeps a firm control of the several characters in its various scenes—a figure once introduced in a series is recognizable throughout; and one knows each figure from every point of view. It may be a back view in one position, a full face in another; the figure is the same. This sustained power over character is, in fact, his greatest merit. It is to be noted that at times he carries it even into his delineations of furniture and other accessories. As in a few of Cruikshank's sketches, and in Hans Andersen's stories, chairs and sofas, doll's house and baby carriage become part of the dramatic personæ. Even Cruikshank falls below him in the art of giving human character to a piece of furniture. The series of drawings to a child's tale by Anatole France, from which we give four examples, show his mastery over childish moods. Mademoiselle has been cautioned by her papa not to approach the jar with roses for fear she might break it. Nevertheless she does so. The disaster follows. She owns herself culpable, but she is impenitent. "Very well!" says papa. "Who breaks, pays. As you have broken the jar and are not sorry, your property—that is to

say, your dolls and their belongings—must be sold at auction." Mademoiselle sees doll after doll sacrificed without a pang. At last an old, ragged, wretched, disreputable rag doll, having but the remotest affinity to the least presentable of the human species, is brought under the hammer. Mademoiselle becomes visibly affected. That is the doll of her heart, the first given her. The maternal instinct asserts itself. She raises tearful eyes and a face, shadowed by remorse and a dangling ribbon end, to the auctioneer, and, to save her darling, avows herself truly penitent. It would not take very much to make these little tragi-comedy sketches worthy of Dickens. The mixture of the grotesque and the pathetic is quite in his line.

ERNEST KNAUFFT.

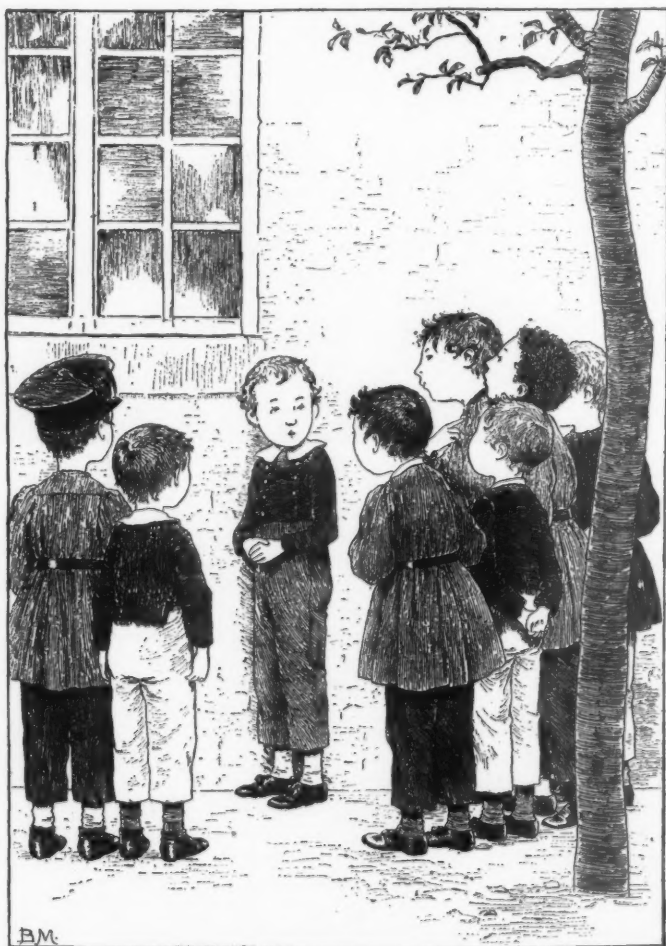
LANDSCAPE PAINTING—HINTS FOR SUMMER STUDY.

In these early summer days, when the fresh coloring suggests light everywhere, one feels in sympathy with the "luminarists," or at least appreciates the sentiment which leads these painters to set their palettes to the highest key rather than the lowest to be found in nature. Such effects, when secured legitimately, are acceptable in art. They are only startling from the comparative newness of the point of view, for these methods, though not of very recent origin, have only lately gained a solid foothold.

An impression of *light* in a landscape is certainly more cheerful, to say the least, than one in which the gloom of heavy shadows prevails, relieved only by occasional touches of strong light. In the hands of the older masters, it must be admitted, this treatment was often very picturesque; and the deepest shade thus skilfully managed served to intensify by contrast the brilliant sunlight beyond. The new great landscape painters show us wonderful effects of light vibrating with color, but color so harmonized and enveloped with luminous grays that, standing before these pictures, one fairly breathes an out-of-door atmosphere, and feels around him the freshness of the dewy air. Everything is growing; nature is alive. We realize that this sunshine is a force; that the varnished buds on the fruit trees will burst into a mass of pure white and radiant pink bloom to-morrow. Shadows there are, and must be, everywhere that there is a sunbeam; but we need not think of them, once they are in the right place, unless we care to do so; in that case, the standpoint will be different, and our whole scheme is changed.

At this season the willows are particularly interesting, and present a noticeable variety in their rather monotonous aspect that is not seen later. Sturdy, knobby pollards show their bristling branches gayly trimmed with yellow-green leaves which crown their awkward summits, radiating in the sunshine like an aureole around the black trunks. When ranged along the border of an old canal or sluggish creek, whose quiet waters give back distinct reflections, a row of these old trees suggests a grotesque procession of torch-bearers. The vivid blue sky, curiously enough at times, appears almost gray in tone compared to this blaze of foliage, with narrow pointed leaves like tongues of flame. All these subtleties must be closely studied from nature, as even a slight change in the effect of light may reverse the relative values, and show our leaves darker than the radiant sky.

A wonderful study is the "weeping willow," with its long, graceful switches sweeping the ground in curves, which, starting high above the eye, suggest the lines of



"THE NEW BOY." PEN DRAWING BY BOUTET DE MONVEL.

a continuous cascade, where torrents of glistening verdure replace the emerald waters. Venerable specimens of this noble tree offer more variety in color as well as more pronounced form in the drawing of trunk and

quantity of moisture held by the bark after a rain turns the branches almost black. On the side most exposed to the weather, a fine tone of moss green is sometimes to be observed; and such a touch of color is too valuable to be ignored. An impression is not sufficient here, but should be supplemented by a careful study of the drawing either in pencil or color.

M. B. O. FOWLER.

SKETCHING FROM NATURE.

In selecting the subject of your landscape sketch try to secure from one position as many as possible of the following results: (1) Variety of objects with diversity of forms and features of a picturesque or otherwise attractive character; (2) diversity of character and direction in the lines of those objects; (3) diversity of heights in the objects, avoiding (a) accidental displeasing continuity of line; (b) large masses of blank or uninteresting surface, and (c) of the predominance of unbroken, vertical, diagonal, and horizontal lines; (4) in combination with all this, a bold, effective foreground.

Landscape painters are often indifferent as to the accurate representation of the foliage of particular kinds of trees; but, in a broad way, they are careful to indicate the general character of the family to which the



"DISOBEDIENCE."

branches than those of younger growth, and will therefore be a better subject for the student. Two preparatory sketches may be profitably made here: the first with a view to the general impression of color; the second (without referring to the first) shall be a careful drawing of the principal characteristics of the tree as a structure, leaving the foliage merely suggested in large masses, but absolutely without detail.

In a third study, having thus familiarized one's self with these important personal features, our aims may become broader; and fortified with the knowledge thus acquired, a freedom of handling may be gained which, combined with a greater freshness of color, will tend to secure a more satisfactory result.

Remember that success does not lie in minuteness of detail; one may spend days and weeks drawing with painstaking care the separate leaves upon a tree, and yet while laboriously accomplishing this ungrateful task, some artist who has learned to use his eyes may sit down beside you, and in one morning's well-considered work produce an impression of detail and fulness which gives the character of the tree and its foliage in a manner that your scrupulous exactness will never attain.

In painting the willows, compare first the general color of the whole tree as a mass with the color of the green grass upon which it stands. If one can come across a large tree planted by itself in the middle of a lawn, after the fashion so often observed in very old gardens, the space will probably be larger, and allow a better opportunity for such comparison than when observed in close connection with other trees. It is surprising to see how much grayer the greens of the willow, viewed as a whole, will appear in contrast to the flat plane of the grass beneath. Of course these values are liable to be changed under varied conditions of light and atmosphere.

The effect of heavy purple storm clouds is peculiarly striking when the sky forms a background to the picture; the stronger leaves on the old branches, ruffled by the breeze, appear silvery gray in contrast with these sombre tones, while in the newer shoots the tender young leaflets, strung closely together, gain added brilliancy of color, growing lighter at the ends, till each switch seems tipped with malachite. Should a high wind chance to develop from the purple clouds, these long switches will sweep the air in tremendous curves, with such action as one may never see in any other tree. In the bark of the thick trunks, seams and knots form picturesque roughnesses which the shadows thrown by the foliage will emphasize. The general tones here will partake of rich gray rather than brown, though the



"DISASTER."

trees belong. In his preliminary studies the conscientious artist will, as a rule, secure an accurate portrait of the oak, elm, ash, beech, or willow, as the case may be, that is to appear in his picture. There are few American landscapist painters who put in their trees more broadly than does Mr. Bruce Crane, but our readers will remember, in connection with our notice of his work last year, that we gave a page of studies from one of his sketch-books showing the minutest observation of every detail of trunk, branch, and twig. He prefers to make his studies in winter, when the trees are denuded of their foliage.

To convey the idea of the species of a tree by means of a sketch, be careful to represent the peculiarities of its trunk conformation and bark markings. As a rule, the skeletons throw out branches, beginning by sweeping downward, and gradually tending upward toward the sky. Of course, however, there will be a great diversity of length, direction, and sweep in the branches toward the centre of a tree; and they will all generally ramify out into smaller branchings, like the outspread fingers of a hand, especially at their tips. They will also decrease in thickness from the lower part of the tree upward. Note well the ramifications of the branches—where they are angular, where they are curved, the manner in which the foliage hangs upon them; and of

the massiveness or the looseness of the foliage, as well as of the angularity or roundness of the leaves.

In his "English Landscape" Constable says: "In art there are two modes by which we aim at distinction. In the one by a careful application to what others have accomplished, the artist imitates their works, or selects and combines their various beauties; in the other he seeks excellence at its primitive source—Nature. In the first he forms a style upon the study of pictures, and produces imitative, or selective art; in the second, by a close observation of nature, he discovers qualities existing in her which have never been portrayed before, and thus forms a style which is original. The results of the one mode, as they repeat that with which the eye is already familiar, are soon recognized and estimated, while the advances of the artist in a new path must necessarily be slow, for few are qualified to judge of that which deviates from the usual course, or are qualified to appreciate original studies."

THE exhibitions of the French Society of Water-Color Painters, it is well known, have been getting poorer every year. But it is almost incredible that any of its members can have gone quite so far in eccentricity as, according to the Paris correspondent of The New York Sun, Mr. Rochegrosse has done this season with "glimpses of nymphs in grottos, in which are embroidered snails with real silk thread, in which tear-shaped pearls are encrusted to represent drops of water, and spangles are glued to the moss." There was nothing worse than that in the exhibition caricaturing well-known artists that was given recently in aid of the funds of the New York Day Nursery.

It is odd how many usually well-informed persons there are still who suppose that a sculptor produces his bust or statue by hacking it out of a block of marble, like a stone-cutter. It was in a New York newspaper, the other day, that we read that the Empress Frederick of Germany "is perhaps the first lady amateur with the chisel in Europe," and that "the correctness of her own chiselling may be inferred from the fact that a certain sculptor who had been commissioned to execute a statue of the Emperor Frederick failed to catch a faithful likeness of the features of her late husband, and the Empress herself altered them to her liking."

IN the Palais de l'Industrie, in Paris, recently there was a display of work by women artists. According to Mr. Raymond Daly, it was chiefly remarkable from the fact that nearly every exhibitor painted in imitation of some well-known painter. He mentions, however, as a curiosity an essay in symbolism signed by Mme. Baubry Vaillant, "Tobit's Starting for Media to Find the Money Lent to His Father by Gabulus." Tobit wears a striped suit and a travelling-cap; he carries an umbrella and a



"OBSTINACY."



"CONTRITION."

gripsack. The angel accompanying him has on a bicycle suit, and his "Safety" is also seen, resting against the bars of a railroad station. Mr. Daly declares that this was the only original thing in the exhibition.



PALETTES FOR PAINTING ROSES.

WATER AND OIL COLORS.

Bride Roses should have a thin wash of very much diluted gamboge over the whole flower, excepting on the curled-over petals, where the highest lights occur. Then put in your deeper tones with pure gamboge (or aureolin); in the shadows mix with neutral tint, and if too cold or green in tone add a touch of indian yellow or orange cadmium. Put some deep touches of indian yellow in the centres, and even now and then some raw sienna. The shadows of the outside petals occasionally have a touch of olive green, or, if lighter, Hooker's green. The cool, gray shadows of the single petals, that seem almost purplish by contrast with the warm yellow, are made with cobalt blue and rose madder, or if too purplish, simply with neutral tint.

Yellow Roses (Pearl or Tea Roses).—Put a tone of thin cadmium yellow or indian yellow over the whole rose; the colors for the shadows are the same as given for the Bride rose, except that you keep them in a warmer and more pinkish hue, with a touch of rose madder instead of green, and indian yellow or cadmium orange instead of gamboge or aureolin. A tea rose usually has a touch of rose madder in the yellow all over.

Catherine Mermet Roses.—A thin tone of rose madder is put over the whole rose. The bluish shadows are painted with rose madder and a touch of cobalt blue, and the deep, warm ones with more rose madder and a touch of indian yellow or orange cadmium; in the deepest shadows of the outside petals use madder and raw sienna, and often a touch of olive green. Be very careful to preserve your values, and be sure not to put too heavy or black shadows in *light* roses of any color. No strong blacks or browns should ever be used. A gray shadow can be painted with cobalt and rose madder, and if too purple, yellow ochre will be sufficiently strong for that of any light, delicately colored rose.

La France Roses.—Paint the rose over with a thin tone of rose madder or crimson lake, leaving the high lights on the curled-over petals white, and deepen the shadows with the same, the gray ones having a little cobalt blue mixed with the other color, or even a thin tone of neutral tint. Where the pink is stronger or transparent, and therefore has a warmer tone, add some scarlet lake. The La France rose is usually on a bluish shade of pink, but do not therefore feel bound to mix blue everywhere with the pink, but simply omit yellows, the rose madder or crimson lake both being of a bluish tint in themselves.

Wild Roses, being of either one of the above-mentioned shades of pink roses, are to be treated in the same way. The yellow centres are done in aureolin, indian yellow, or cadmium, according to the exact shade in nature.

American Beauties.—The whole rose should be laid in with a pretty solid tone of scarlet lake and rose madder. Scarlet lake is *not* a permanent color, and should be used as little as possible. The only excuse for using it at all is the fact that there is absolutely no other color to take its place, rose madder or pink madder, both excellent colors and perfectly permanent, being too transparent to render the solidity of color seen in such roses as the American Beauty. The shadows ought to be deepened with strong crimson lake (not a very permanent color either, but better than carmine and indispensable for rich, deep tones). The outside of the petals is decidedly bluish, and there use cobalt blue with the crimson. For the deepest touches in the centres and also for the large, hollow, outside petals put one tone of crimson lake over the other two or three times, sometimes adding a touch of burnt sienna, and you will get the richness of color without getting them black, as will invariably happen if you add brown madder or any brown or black. The main thing in all roses is to get the values and *keep them in tone*. A pink rose should be a pink one, not a pink and black one; a red one should be red, and not red and brown spotted, and a white one not white and black, or a yellow one yellow and black. This is the commonest mistake made, and can only be overcome by careful and constant study from nature.

Jacqueminot.—This is one of the most difficult of all roses to paint, for the reason that it is almost impossible to preserve the rich, velvety red in water-colors. The

local tone is put in with crimson lake and indian yellow, or, if too light, with burnt sienna. The shading is done with crimson lake, brown madder, burnt sienna, and sometimes neutral tint or vandyck brown. The water-colors will always sink in to a certain extent and often look cold when dry. To remedy this, put a thin tone of crimson lake, mixed with a touch of orange cadmium, over the whole rose, shadow and all, when perfectly dry. This must be done quickly and in one touch, so as not to mix this tone with the color underneath and make it spotty and smeary.

The leaves belonging to the different kinds of roses are just as characteristic in their way as the roses themselves, and should receive just as much attention in painting as the flower does. Green leaves are often thought to be green leaves, no matter whether they belong to an American beauty or to a white rose, and yet they are entirely different both in color and texture. For instance, the leaves of the Mermets and bride roses, which are more or less similar in appearance, have a light, delicate, but green green, smooth surface, with the veins only slightly indicated on the upper side. For water-color, take for these aureolin and antwerp blue (or cobalt), also hooker's green, the highest lights being a trifle colder, with more blue and sometimes a touch of rose madder to soften the green, if too strong. The same leaves in shadow should yet be green and not blackish, and may be put in with indian yellow and cobalt or antwerp blue, and if necessary a little rose madder or light red. If the veins show at all, draw them in with a little stronger tone of the same color, and blend them off on one side into nothing. The back of the leaves is of a delicate shade of light green, and is done with a very thin tone of cobalt or antwerp blue and some yellow ochre. The veins on that side, being raised, are usually the lightest part, and are to be left white; if too hard that way they may be covered with light yellow ochre later on. The shadows underneath the veins, which make them appear raised, are gray, and are put in with cobalt blue, ochre, and rose madder. The leaves of the yellow pearl rose are particularly beautiful to paint. They are a sort of dark grayish or often brownish green, with strong high lights. Cobalt blue, raw sienna, and a touch of rose or brown madder will make a good tone. The edges are often curled under, and therefore appear darker, and should be accentuated with a few broken touches of olive green. The back of these leaves is very pinkish. Use here pure rose madder (or a touch of cobalt blue

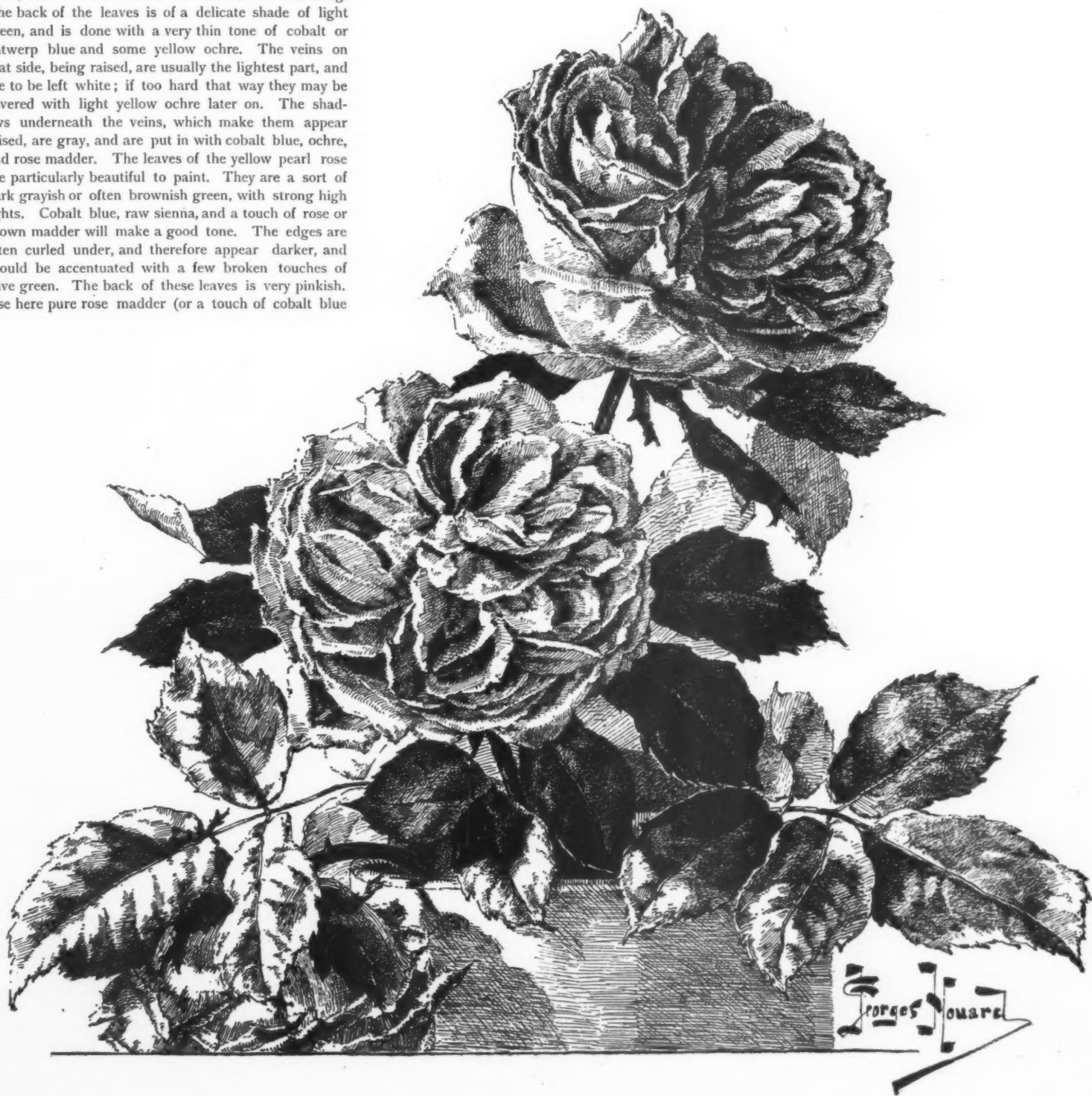
added) or pure thin brown madder. The veins can be drawn in with crimson lake, if they are of a strong red. As to the leaves of the American Beauty rose, and the large purplish roses, which are more or less similar, they are, like the roses themselves, less refined and delicate, and rather of a more common ordinary green, flat and uninteresting in shape. The green is dull, and needs indian yellow, antwerp blue, and some light red, or if stronger, the latter is left out. In the shadows olive green and antwerp blue may be used.

In painting the same roses in oil, the same colors given for water-colors will answer. The various tones of pink and red, of course, are mixed with more or less white (which is not used at all in the water-colors). In oil you can use a good deal of vermilion, or chinese vermilion too, mixed with white for your lightest and brightest pink shades. For the light roses white is used everywhere; for the darker ones only in the lights, while the shadows ought to be transparent. Some siccatifs should be added whenever lake or rose madder is used much, these two being very slow drying colors. With dark roses, such as Jacqueminot or even American Beauties, you get a very good effect if you put on your first tone with a heavy, solid tone of red or pink (rose madder or crimson lake and some vermilion) mixed with white, and when it is dry glaze the parts that need to be deep and velvety with a tone of pure lake or madder. Either of these colors is transparent, and will show just

enough of the first solid tone underneath to give the desired effect.

The mermets and such light roses are treated with the same colors as in water-colors, excepting the yellows that are used with the pink, and which are to be replaced by the naples yellow (all of which are useful for roses; there are Nos. 1, 2, and 3, and one called greenish naples yellow). Where there is a touch of strong yellow in the outside petals next to the calyx, take some strontium yellow with the white, if in full lights, while in shadow some yellow ochre, less white, and a touch of ivory black are used.

For the white and yellow roses, such as bride, pearl, and so on, strontium is very useful mixed with white for the highest lights and strongest yellow tones. The naples yellows are used for softer and more subdued tones; for the shadows, use king's yellow, strontium yellow, or cadmium with less white and some ivory black. Yellow ochre and raw sienna may also be used, and if the tones are greenish add a touch of cobalt blue. The grays next to the high lights are made with emerald green, vermilion, and white. The same treatment given for the leaves in water-colors almost entirely answers for oil colors too. The light tones are, of course, mixed with white, and indian yellow or aureolin are replaced by yellow ochre and raw sienna; green zinober is used instead of Hooker's green, or sometimes a touch of vert émeraude is needed. For light greens use the various naples yellows, cobalt blue, and much white. F. V. REDMOND.



CHINA PAINTING.

WATER-COLORS FOR MINERAL PAINTING.

I.—WORK FOR THE SUMMER.

THAS often been a source of regret to many of us when packing our belongings for a summer sojourn in some quiet spot, that we had to leave behind us the dear old sticky tubes of mineral colors. But then, devoted as we are to them, we cannot deny that, with their attendant train of oil and turpentine bottles, they are anything but pleasant travelling companions, or fellow-lodgers in the crowded quarters of the average summer resort. Happily now the Vitro Moist Water-Colors have made possible a new order of things, and the day is not far distant when the mineral painter's outfit will include a color box, furnished with both oil and water-colors. As the Vitro colors come to be better known, they will create specialists with a style of their own; for, while with proper manipulation, they lack none of the vigor of oil, they have more purity and daintiness.

But this is not the question we are about to consider. We are here to discuss ways and means—ways of carrying on our summer work, with the mineral water-colors as the means thereto. Those accustomed to the use of oil colors will find no difficulty in making the change. With patience at first, and a reasonable regard for the requirements of these new colors, their handling will be found to be as simple as that of the old kind, and as the names are identically the same, selections may be made accordingly. And now the busy worker, who can ill afford to idle away the summer hours, can take her little pot of raising or box of gold and glass of water to the piazza-corner, where she may chat with a clear conscience while she works out the rich decorations that her soul has longed for. And later she will add figures to these, or whatever she pleases. But for such days of half idleness she should only undertake work that requires little mental exertion.

Those persons who have had to give up china painting on account of the odor of turpentine can now take it up again, for they will find nothing unpleasant in these new colors. For the present I will merely give the materials needed for tinting. Enough, however, may be done with these and a little gold, to fill up a whole season.

Twelve colors for tinting, which will be delicate, quite distinct, and all harmonizing, would be: Deep purple, which is a red violet; golden lilac, a blue violet; apple green, a blue green; sap green, a yellow green; salmon and Albert yellow; celestial air blue, which is a pure blue; bronze green, a greenish or bird's-egg blue; English pink, a rose pink; and deep red brown, a flesh pink; flesh tint, a delicate pinkish cream; and Trenton ivory, a cream white. Also a bottle of Vitro tinting medium, a half yard of white lining silk for pads, some cotton batting (unglazed), a pound of common washing soda, two half-inch flat camel's-hair brushes in ferrules, with wooden handles, a soft stippling brush, a six-inch slab of ground glass, a steel palette-knife, a wire toast-rack (costing ten cents) to hold the china while drying it, and some old cotton cloth, are necessary.

The colors are ground to an extra degree of fineness, which gives an absolutely perfect tint, with no specks or roughness. They are in the form of a thick paste, and are put up in small glass jars. They are as clean as other moist water-colors, without that tendency to "creep over" that makes the oil colors so unpleasant to handle. Being ground with some special substance, they must be used with the Vitro mediums alone, and under no circumstances with any oils, mediums, or megilp belonging to other preparations of color, mineral or otherwise. The Vitro medium is a thick viscous liquid, mixing with water, and, while adhesive enough to hold the color to the china, gives the soft, oily touch necessary to spread and blend it. By regulating the quantity of medium used, the work can be kept in a moist condition as long as desired, and then it is dried over heat.

The raised paste and gold are used with water alone. The paste dries quickly and fires well. The gold is delightful to use and dries without heat, a feature that will be appreciated by all who have used oil gold. The Vitro sketching ink, in black and red, is used for drawing in the design, and can be worked over with the colors without being destroyed. At the same time it disappears in the firing.

As to the china which may be used, there was never



a time when there were more pretty things in the market. First, and always useful, are cups and saucers, little fancy affairs that always make a welcome gift, some of the new shapes being especially beautiful. There are writing-table sets consisting of four corners for the blotter tablet, inkstand, paper rack, and penholder, and dressing-table sets, with mirror and brush and comb-backs, puff-boxes, trays, and handles for the manicure set. Either of these would make a useful and pretty wedding gift. One of the designs seen lately had a heavy rococo ornament in the china, making possible a pretty arrangement of two colors, with gold and enamel. Then there are rose-jars, photo frames, wall-baskets for flowers, bonbonnières, vases, chocolate and tea sets, and all sorts of fancy dishes and plates. One would be fastidious indeed who could not find something to suit almost any occasion or individual taste. The different pieces can all be made sufficiently elaborate, with color, gold and enamel, without other decoration. The ware can be safely carried in a trunk with clothing. What a comfortable feeling of well-doing would it give to take home a good stock of these things, ready to supply the winter's needs! And all can be done without curtailing the summer's enjoyment in the least.

Now, having everything at hand to begin work, the china painter, when the spirit moves her in that direction, can get out a small jar of color—it matters not which—and a plate or cup and saucer, as the most simple thing for a first trial. Cut the half yard of silk in squares of about four inches; draw each smoothly over a small wad of cotton, making a ball one and a half or two inches in diameter; wind and tie the ends with a bit of thread. These pads should be kept in a box away from dust, so that they will always be ready for use. Make a saturated solution of the soda, and keep it in a large bottle. That needed for use on the table is kept in a small wide-mouthed bottle, easy to dip the brush in. On opening the jar of color, there will be found a thin cork on the top; it would be somewhat of a trouble to keep this in at all times, but it is best to preserve and replace the corks of the jars if the colors are to stand long without using, or in packing for a journey.

Take out with the palette-knife a good-sized lump of color; it is well to have plenty, as there will be no waste, and it keeps in better condition on the palette; rub it up with a drop of the Vitro tinting medium, which is slow drying. See that the china is perfectly clean; take a plate or saucer first, and hold it on the left hand; dip the brush into the tinting medium, and then fill it well with color. Spread the color on the china, seeing that all parts are covered, and use plenty of the medium. Then go over it quickly with one of the pads, giving a general pat first; afterward work it down to a perfectly even tint. Turn the dish constantly, and go over all parts at once. If it fails to blend smoothly, it is in all cases from want of more medium. Do not try to tinker with it, for it will be of no use. Fill the brush with medium and a little more color, and wet the whole again

thoroughly. It may be necessary to take a clean pad, or possibly the old one will work better. These Vitro colors have all been tested, and they will give satisfaction if properly treated. Do not pad any more than necessary; around the handles of cups and in places not accessible to the pad use the stippling brush. Never try to force the light colors by laying them on heavily; the strong ones—deep purple, bronze green, and deep red brown—must be used very thinly. This tinting is always delicate, as those who have used the oil colors know. Strong colors are dusted on—but this is quite another process.

If it is desired to shade the tinting, leaving, say, the top or bottom of cup and centre of the saucer white, lay on the color only as far as it is wanted, and, filling the brush with the tinting medium, soften the color off somewhat onto the white before using the pad. These colors blend off well, and dry without catching dust.

With cups and some open dishes, good effects may be made by combining two colors, one for the outside and one for the lining; also by blending two colors together—for instance, the top of the cup and the edge of the saucer may be tinted with brown 108 shaded into Trenton ivory at the bottom. Prepare both colors, and use two brushes. Lay each color in place, and blend them slightly. Use two pads, one for each color, and then with the light one work the two thoroughly together. It is hardly necessary to say that the work must be done quickly and with plenty of medium, and also that the two colors must harmonize perfectly, one as it were growing out of the other. Sap green shading into Trenton ivory is another good combination.

In grounding a large number of plates—say a dozen—with one color, it is best not to take out the color for more than half the number at a time, as its preparation is no trouble. Change the pads often, even though they seem to be working well, for if they become clogged with color they will deposit tiny specks on the work, and this will spoil the otherwise perfect tint. If this should happen, the only remedy is to pick them out.

If the pieces are to be gilded, hold the cloth tightly over the thumb, and take the color off the edge, regulating the width by the pressure. The china must be made perfectly clean wherever gold is to be used. Set it away for a few minutes while you wash out the brushes in a bowl of clean water; if the color has hardened in them at all, rinse them well in the soda and again in the water. It is a good precaution to do this anyway. Draw the hairs to a good shape on the cloth, and lay the brushes carefully away to dry. Then return any color left on the glass to the jar, and if it is at all dry, throw in a few drops of clean water, and replace the cover.

Now put the china on the wire toast-rack, and hold it over the flame of a gas, kerosene, or alcohol stove or lamp; move it constantly, that all parts may heat alike. This is also to avoid breaking. Soon a dull spot will be noticed in some part; keep it over the heat until this spreads over the entire surface; the color will then be perfectly hard and firm on the china. All decorations must be dried over heat before firing. * *This is imperative.* It will do no harm if the color is scorched a little, but it is better not to let this happen. After drying, the china should be wrapped in soft paper and kept in a closet, drawer, or trunk, away from damp air and dust, until it can be fired. It will not hurt it to stand any length of time, provided, of course, that the work is not injured in the meanwhile.

The silk can now be taken off the pads and washed with a little soap, rinsed in clean water, and afterward stretched as it is hung up to dry. It takes but a few moments to do this, and the pads work even better than when new.

C. E. BRADY.

THE author of "Birds in a Village" thinks that the cruel boyish practice of robbing birds' nests for the sake of the eggs might be stopped if porcelain eggs were made to imitate the different varieties of the real ones. He says that these would be more suitable for collections, because the colors would not fade as those of birds' eggs are apt to do. There is a good suggestion here for some enterprising potter, for such reproductions might be made attractive as paper-weights and table ornaments and useful for the instruction of children; but we venture to say that they would never satisfy our marauding young naturalists, whose chief pleasure in making a collection of bird's eggs lies in its difficulties.



PAINTING IN OLD DELFT STYLE.

THE piece to be decorated should be unglazed ware known as "bisque." The drawing should be made with a hard lead-pencil. After the drawing is finished, the object is soaked in water and then allowed to dry off on the surface. In this condition the color will spread out evenly, and the painting can be done with great freedom in the same manner as in water-color painting.

Powder colors are the only ones used for this kind of work. A very little gum-arabic should be mixed with them. This is to hold the color fast for the glazing process. Mr. Charles Volkmar, however, has a specially prepared Delft blue, which is sold in powder ready for use, and only needs a little water to dissolve it.

Both sable and bristle brushes can be used. Should the pieces become too dry while painting, it can be again dipped in water, but take care not to disturb the finished parts. Should any alterations become necessary, rub off the color with a soft sponge. The glazing can be done in any large pottery. No good result of blue can be obtained without firing the glaze at a white heat.

WORKING IN MONOCHROME.

OUR neighbors over the sea are wiser than we are, inasmuch as they do not scorn to put some of their best efforts into one of the simplest methods of china painting—monochrome—and the work ranks among their choicest productions. We all admire the beautiful specimens that come to us from the old-world factories, but I venture to say that not one in fifty among us has ever thought them worthy of our serious attention. And yet working in monochrome is one of the most fascinating branches of the art of china painting. Every color has a language of its own, and, chosen according to the subject, may express anything one desires. With a more or less elaborate ornament of gold, and with enamels tinted to harmonize, the subject may be made beautiful enough for any purpose.

Perhaps the secret of working in monochrome is to begin with a gray. At all events, any color used thinly enough for the lightest tones would need fluxing heavily, or a soft color must be used with it. I think the latter is preferable, as it gives body to the slightest wash, and without body it will be dry and starved on the hard glaze of the china. The two grays, warm and pearl gray, possess this quality, and it chances that one or the other will harmonize with any color. Used freely in the first wash, they give the delicate aerial tones that many colors lack. In choosing a color, it should not only suit the subject, but should also have depth enough to shade

itself; or if it be necessary to use another for this purpose, the two should harmonize perfectly. Colors that are poor in glazing properties should always be well fluxed, and with a soft color in the first wash should give a good, even glaze. It would be well to avoid cutting out sharp lights, or, when that is necessary, touch them over again with a very thin wash in order to tone down the hard, cold glitter of the china. The first laying in will be in broad washes only, but take care to give the values correctly. Faults of this kind can

green is a most desirable color, just the thing for roadside tangles or to express the full, rank foliage of mid-summer—a dreamy, smoky color, which must, of course, be kept delicate. Green 7 gives good atmospheric effects, colder than brown green. Celadon is a lovely, sunny color. With strong effects of light on still water, and reflections of trees and foliage, it fairly speaks the story of a bright, crisp day in June. Black gives a perfectly neutral effect, the pearl gray preventing it from being cold and making beautiful, soft gradations for any subject. With pearl gray also use violet-of-gold for pleasant violet grays turquoise blue of course suggests sunny stretches of water with white sails; the gray keeps down the too vivid tendencies of both colors.

Warm gray with violet-of-iron is perhaps the most tender warm color that can be given. Used with deep red brown it gives a soft, rosy tint, more nearly approaching a red; but the gray saves it from becoming too fiery. Deep rich purple also gives very rich tones, but the gray must be used all through, even in the darkest parts. The German deep purple is a better color, working beautifully in the half tones. Odd as it may seem, a rugged mountain view, with snow-capped peaks and towering cliffs, may be beautifully rendered with it.

Try these colors, and you will find that every one will suggest a certain effect. Make a sample plate, putting on a little patch of each, remembering, of course, in every case to use the gray. Work the color slightly into the semblance of something—whatever is suggested at the moment—and have the plate fired. The colors change very little.

As regards subjects, anything and everything—flowers, figures, landscapes, and animals—may be successfully carried out, and on any scale, large or small. Those of our readers who have back numbers of *The Art Amateur* will be at no loss for subjects. There is in the December number for 1894 a little figure by Louis Leloir that would

be charming if done in tones of deep red brown, and in the same number the head "Black Diamonds," by Benjamin Constant. A pretty fancy for a set of plates would be to select from the examples that are constantly being given in *The Art Amateur* sketches of different artists, each one characteristic of him.

Working from black and white, and untrammelled by color, will afford one first-rate practice in rendering light and shade and textures. And to acquire the delicacy of touch necessary is alone a sufficient reward for any amount of practice, for it is a necessary element of success in all other work also. To do a simple thing well is far better than to make a failure of more ambitious subjects; but while this monochrome painting is simple, it will well repay us for any amount of care and labor expended on it.

C. E. B.



TILE IN MONOCHROME, IN OLD DELFT STYLE. BY CHARLES VOLKMAR.

only be corrected with much trouble, and at the risk of disturbing the smooth, clean handling necessary to success. If balsam is used first and the work well dried, all after finish may and must be given without disturbing the under color. Dry the work as often as necessary while working, and if the design is drawn in in water-color with a few delicate lines, the work might be brought to a satisfactory degree of finish for one firing.

Using pearl gray in the first coat with brown 17 gives soft brownish tones, particularly good in the half lights; used with chestnut brown (a warmer gray brown), the feeling of misty Indian summer days is produced; with brown 108 or sepia, a warmer and a richer color is got. A mixture of brown 108 and deep red brown, having the hue of chestnut brown before it is fired, is a pleasing combination—a brown with a hint of red in it. Brown



DECORATION FOR A PLAQUE IN MONOCHROME, IN OLD DELFT STYLE. BY CHARLES VOLKMAR.

TAPESTRY PAINTING IN OIL COLORS.

II.—DRAPERIES.

IN painting draperies, the quality, texture, and the tone of color should be carefully rendered. Thus the pile of velvet presents broad half tints and narrow edges of light and shade together, with soft tones of color. Silk folds into flowing lights and sharp shades, with clear, luminous accents, while satin shows sparkling high lights and soft tones in shades full of reflected lights. Much of the effect of the painting in draperies depends upon these details.

Oil paints should be thinned with naphtha for painting upon wool tapestry canvas. Use the paints just as they come from the tube for all other kinds of canvas, unless they happen to be very oily. In such case put them upon blotting-paper until the surplus oil has been absorbed. All the white colors should, however, be ground "extra stiff." Apply the paint as thinly and smoothly as possible, in order that the pliancy of the canvas may be preserved. Put in the shades first with a color in strong contrast to the local tint. Brush the paint over the top of the ridges of the canvas. When this is quite dry, scrub the local tint well into the canvas. The paint for the half tints and "accents" is to be applied to the tops of the ribs only. If this method is carefully carried out, the dead, opaque appearance so often seen in paintings upon tapestry canvas will be avoided. Put in shades of a warm tone for a cold, local tint, and vice versa.

The reflected lights are generally warmer than the shades, and the half tints cooler in tone. The half lights also are usually cooler than the high lights, while the high lights themselves are toned by the dominant light of the picture. Use transparent colors rather than opaque, and, as a rule, mix all tints with more or less white. This will serve to give sufficient body to the paint without "loading" the canvas.

RED DRAPERIES.—For *old rose color*, the local tone is made with purple madder and white, with a touch of vermilion and lemon yellow. For the shadows use antwerp blue and white; add lemon yellow and vermilion to the shadow color for the half tints. For *scarlet* put in the local color with vermilion and a touch of rose madder; shade with permanent blue and white. Add a touch of venetian red and more white to the shade for the half tints. The accents are of raw umber and rose madder. For *light pink* mix the same colors used for scarlet, and add white until the desired tint is obtained. Make the half tones cooler by using more blue.

YELLOW DRAPERIES.—These can be painted with any one of the yellows mixed with white and a touch of red for the local tint. The shadows can be made with blue and rose madder or crimson lake. The half tints can often be made with raw umber and blue, and the accents with brown and purple madder. Care should, however, be taken that even the contrasting tones of the various colors harmonize. For instance, a strong yellow will need a red of corresponding tone, and a reddish yellow will need a greenish blue in the shades and half tints. It is not advisable to use the chrome yellows, as they are too opaque. For *salmon pink* the local tint is composed of rose madder, lemon yellow, and white. The shadows are emerald green and white; the half tints are cobalt, white, and rose madder, with a touch of green. The accents are raw umber and rose madder. For *old gold*, raw sienna, venetian red, and white are used for the local tint. Shade with raw umber and antwerp blue. In the half tints use blue and venetian red.

BLUE DRAPERIES are effective in light tones of color, but should be avoided for all heavy masses. It is impossible upon tapestry canvas to manage this difficult color properly. *Turquoise blue* can be painted with prussian blue and white, and a touch of emerald green or of raw sienna for the local tint. The shadows are of crimson lake and blue. *Gobelin blue* is made with prussian blue, crimson lake, and white for the local tint.

The shadows are purple madder and raw umber; the half tones are the same as the local tint, with less red. Prussian blue is a very useful color if care is taken to mix it evenly with the white; but it is still a question whether it turns dark any sooner than the other blues; it has the advantage of being the most transparent of them all. For *peacock blue* the local tint is made of emerald green and antwerp blue. The shadows are raw umber and burnt sienna. For *sapphire blue* use French blue, rose madder, and white for the local tint; shade with burnt sienna.

GREEN DRAPERIES.—For *apple green* use cadmium, vermilion, and prussian blue mixed with white; shade with rose madder and raw umber. For *sage green* the

the shadow color well on top of the ribs of the canvas. *White lace and embroideries* are painted with the same colors as white draperies. Draw in the pattern with small brushes, and tone the folds well with the half tints, which should be either of a violet or greenish color, or which will contrast best with the hue of the local tints.

BLACK DRAPERIES are seldom seen in tapestry paintings. They can be made by mixing burnt umber, crimson lake, and prussian blue with a little white for a local tint. Shade with the same colors without white.

E. DAY MCPHERSON.

It will be interesting to tapestry painters to know that the original of the beautiful panel by Merzerolle which is illustrated herewith was an oil painting. It was exhibited in Paris at the old "Salon" a few years ago, and Mr. William Baumgarten, of New York, at once recognizing its fitness as a mural decoration, bought it, and commissioned its manufacture as a tapestry, at Aubusson, where three years were spent on its production. The color scheme is very quiet, running to soft, greenish grays, which harmonize well with the delicate flesh tones. The wild-flowers in the foreground supply little touches of positive reds, purples, and yellows. It may be useful to some of our readers to know that a good-sized colored photogravure has been published by Messrs. Boussod, Valadon & Co. of this very pleasing composition.

FLOWERS IN THE HOME.

VII.—SUGGESTIONS FOR THE DECORATIONS OF A HOUSE WEDDING IN JUNE.

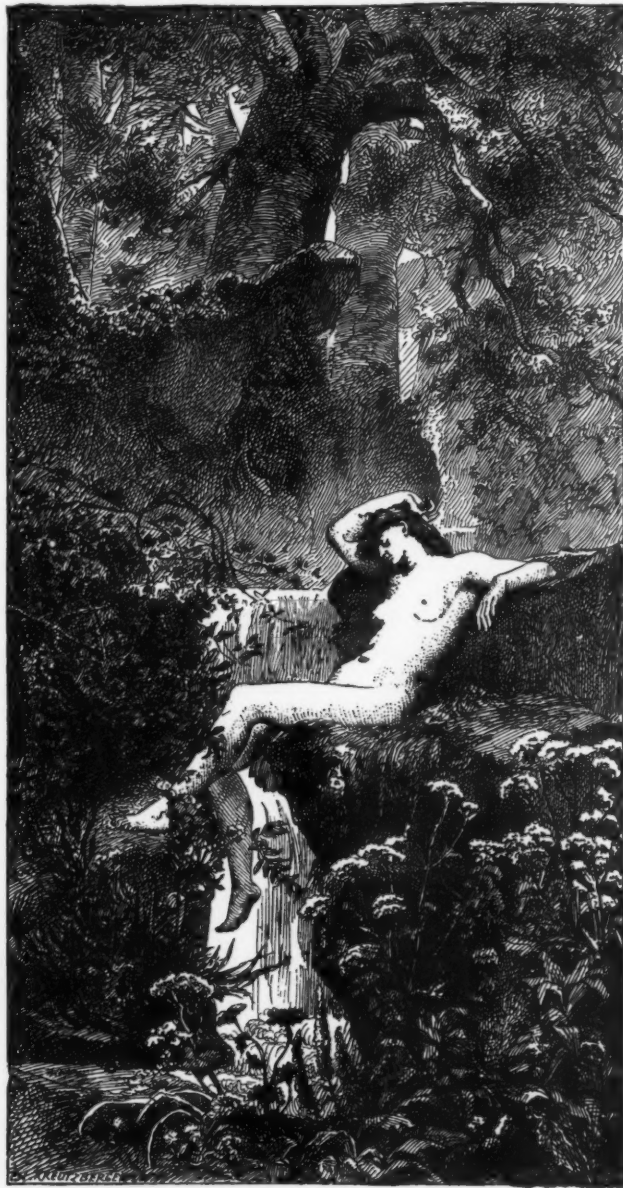
JUNE reminds us of the well-known lines, "The bride hath paced into the hall, red as a rose is she;" for this is the month of roses and weddings. So many flowers are blooming all about us, that choice is not restricted; but I think the queen of flowers deserves one chief attention; therefore, let us, for example, dress a pretty little country house for a home wedding, supposing for once that "loving hands make light work," and we arrange the decorations ourselves instead of trusting them to a florist.

Have at hand all that is needed, so that everything may go smoothly when the actual preparations are begun. Many of the flowers and vines should have been picked on the previous day, and floated in tubs of water for several hours before placing them in vases or garlands, as they often wilt in the effort to sustain their own weight. Gather long sprays of blackberry vine, elderberry, and wild cherry, and quantities of tender green branches. By leaving the flowers in water some hours, any marked tendency to droop will show itself, and the undesirable specimens can be discarded. Keep all the flowers until the last moment in a cool, dark place, and sprinkle them freely with an atomizer.

We will consider that the house we are decorating is of moderate size—the rooms on either side of the small hall, and with French windows at the front opening onto a piazza. If the piazza runs more than one side of the house, so much the better. The room at the left, on entering, is the one selected for the "service," and is approached by folding-doors, the bride standing in the front of the room between the two windows.

This, then, is to be the centre of attraction, and should receive our first attention. A tall mirror rests on a shelf between the windows, and gives us a starting-point. Have a carpenter make a light trellis-work of wood, to run up either side of the mirror, and with a large projection at the top, like the sticks of a fan, forming a sort of open-work shelf. If necessary, for greater security, the bottom of the frame can be screwed to the floor. Before putting it in place, have it thickly studded with projecting tacks and the whole painted dark green.

The fan-like shelf serves as a basis to a canopy; wire must be strung across in every direction, and when all is ready, make a groundwork of cedar and young maple leaves. Into this mass all sorts and kinds of white



"THE CASCADE." AUBUSSON TAPESTRY, DESIGNED BY MERZEROLLE.

local tint is of raw sienna, venetian red, prussian blue, and white; shade with purple lake and burnt sienna. Other shades of green can be made by mixing any one of the yellows with more or less prussian blue, and toning them down with a corresponding red or brown.

BROWN DRAPERIES.—The umbers, burnt sienna, and caledonia brown are the most useful colors. They can be mixed to any desired tint with white, and can be toned with purple madder or other shades of a violet hue.

PURPLE DRAPERIES.—All shades and hues of this color can be made by mixing any of the blues with a corresponding red, and toning them with greenish shades, or with brown.

WHITE DRAPERIES.—Put in the shadows with emerald green and white; when dry, paint all over the surface with rose madder and white in the faintest tone, and when this is dry repaint with white slightly toned with raw sienna. Put in the highest lights with lemon yellow and white, and the accents of shade with raw umber, rose madder, and cobalt. Use the color very thinly, and keep

roses, from the little "Baltimore Belle" to the "Bride" and "White La France." The flowers in the fan work should hang at different lengths, and if rose vines can be caught from it to the sides, so much the better.

entire walls, from the frieze down, with cheese-cloth. Let us use the palest possible shade of green, and confine ourselves to yellow flowers (in this case all ribbon should be white). The drapery should be almost

Let the foliage straggle on to the cloth, and here and there strew with rose sprays. Have dainty white candle shapes tied with white ribbon, and natural buds caught in the bows. Cut palms and potted plants may be used with good effect throughout the house, and we may often with good effect have a cosy corner or divan partially concealed by them.

Branches of trees and small evergreens can be potted for the occasion in almost any kind of receptacle, the box or whatever it may be hidden by cut foliage.

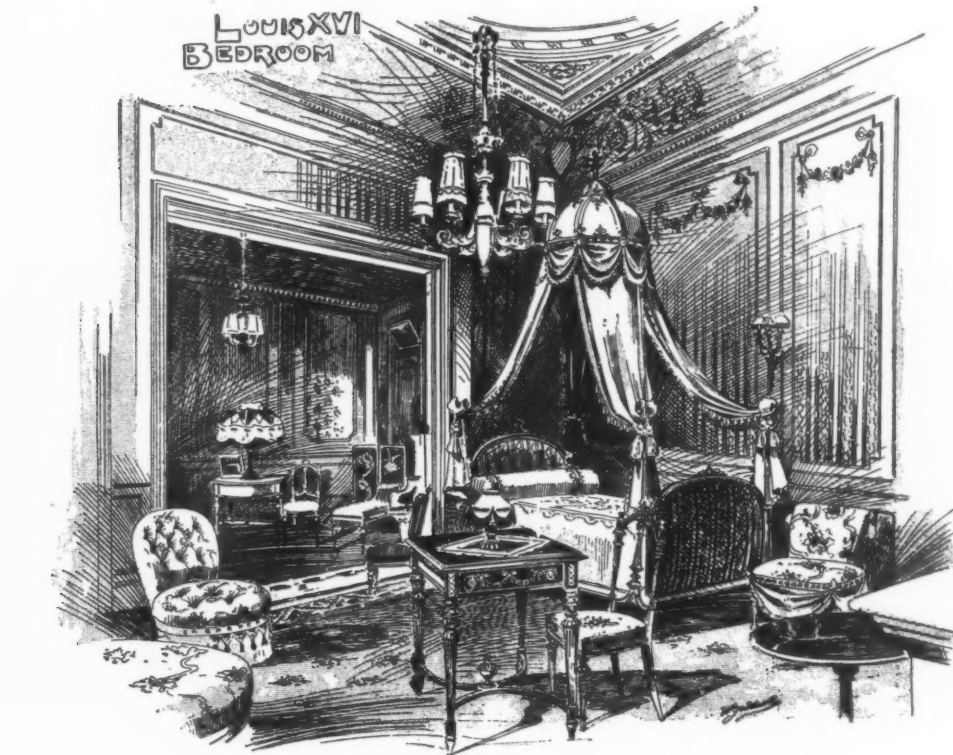
If artificial light is used, let it be as subdued as possible; but on a bright June day it seems almost sacrilege not to admit the sunshine. Take out windows entirely that open onto the side piazza, strewing the piazza floor and balustrade with Turkish rugs and Japanese matting. If the porch is screened by natural vines, all the better; if not, use boughs and palms for temporary effect. It would be pretty to have the "bride's" table out here, away from the noise and confusion of a crowded dining-room. However, this and some minor points would adjust themselves to circumstances.

Place conveniently on the piazza or in the hallway baskets tied with ribbons and roses, and filled entirely with rose petals, to fling at the "bride" as she finally slips away.

This entire rose scheme, as far as general arrangement goes, could be carried out with all flowers—fruit blossoms, snowballs, peonies, and jonquils, each in its season, and later with the golden-rod, asters, and chrysanthemums.

If, however, in June, daisies should be the flower chosen let me give a special bit of advice. As you pick the flowers, tie them into large bunches then and there; for it is almost hopeless to try to straighten them out, if they once get into a tangle. No one who has not gathered them in very large quantities can realize what tedious work it is. I think the simplest way is to catch a number in the hand at once, and cut recklessly with a large knife.

LUCY COMINS.



Have only potted ferns, or a mound of them in moss, on the mirror shelf, and a few scattered through the trellis-work as a final touch to soften the whole. The tacks in the framework give one something to fasten the wire to at any desired point. Let one person wire the roses, while one alone puts them in place, so as to preserve harmony.

If choice or heavy curtains hang at the windows, they should be removed and the palest pink cheese-cloth hung instead, to be partially concealed by vines and trailing ferns, that should be allowed to stray over it from the trellis-work.

Put common glass jars into cotton-flannel bags as a support, and tack them each side of the window, filling them with long-stemmed "Mermets" or "Mme. de Watville," also delicate vines. Avoid smilax in this special corner, as it reminds one too much of all winter decorations.

Let all the windows in this room be treated practically alike, using only white or pale pink roses.

Screen the mantel entirely with potted plants, letting the palms and ferns run up one side and a great mass of roses on the other.

If the ceiling is such that it will not be easily disfigured, hang "rose balls" at regular intervals from it, vines or festoons hanging from one to the other where each is fastened.

I have said nothing about a marriage bell, for I think at best it is a stiff and ugly device. If, however, sentiment proves too strong for us, let the bell be made of pale pink roses, with one great pendent rose for the tongue; hang it by pink or white satin streamers over the table where the breakfast is served.

It would be wiser to procure a frame-work of wire than for an inexperienced person to attempt to fashion one.

If it is not expedient to have a table exclusively for the bridal party, a pretty little contrivance would be to arrange the bride cake by itself, wreathing both that and the table with white roses and tiny shaded candles among the flowers, the cake-knife tied to match the ribbon from which the bell is hung. The wreath or garniture could be made of separate bouquets, tied also, for the bride to give later to her special friends. Roses of all colors may be used freely throughout the rooms; but it would be better, if possible, to keep each in one color, in harmony with paper and woodwork.

The dining-room calls for most thought next to that where the ceremony takes place; and it would be a wise precaution, regardless of decorative effect, to drape the

covered by delicate vines, caught here and there with clusters of roses, the flowers being pinned on to the cloth, which must be very firmly tacked at the top and sides to hold the weight. It can be plaited or hung straight, as preferred. If petals fall occasionally, let them stay here and there among the green.

In decoration, a lunch or supper table where guests are not seated admits of more elaborate or imposing form of arrangement than at an informal gathering.

THE two views shown on this page were taken in that magnificent New York hostelry, The Waldorf, for The Cabinet Maker and Art Furnisher, which remarks, apropos of the "Empire" corner: "All the decorations are produced in richly chased ormolu, and when lit up with sunset-tinted electric lights, against a background of Spanish mahogany, the effect is lovely. The same wood, similarly enriched, serves for the dining-room chairs. To see this room ready for dining is, indeed, a



In this instance, as a centre piece I would have a small rose-bush in full bloom, transplanted into a small tub or box, and the spaces filled in with ferns and variegated "begonias" not in flower.

revelation in modern fittings. Instead of glaring chandeliers, the light is filtered, so to speak, through globular mother-of-pearl pendants, and nothing in the room is allowed to disturb the full play of 'Empire' influence."

TALKS ON EMBROIDERY.

XII.—FRENCH EMBROIDERY OR "WHITE WORK."

THE conventional "white embroidery" is the most appropriate decoration for the white altar linens described last month. Great care should be taken in selecting designs for this work, for a mistake in the matter of symbolism, or the use of a device where it would be out of place, is not so pardonable as an incongruity in house decoration.

The cross is the symbol most used on altar linens. Its position on the "fair white linen cloth" is in each corner on the surface, before the cloth falls over when it covers the entire altar, having its sides fall nearly to the floor all around, as is the case when the altar stands in the middle of the chancel.

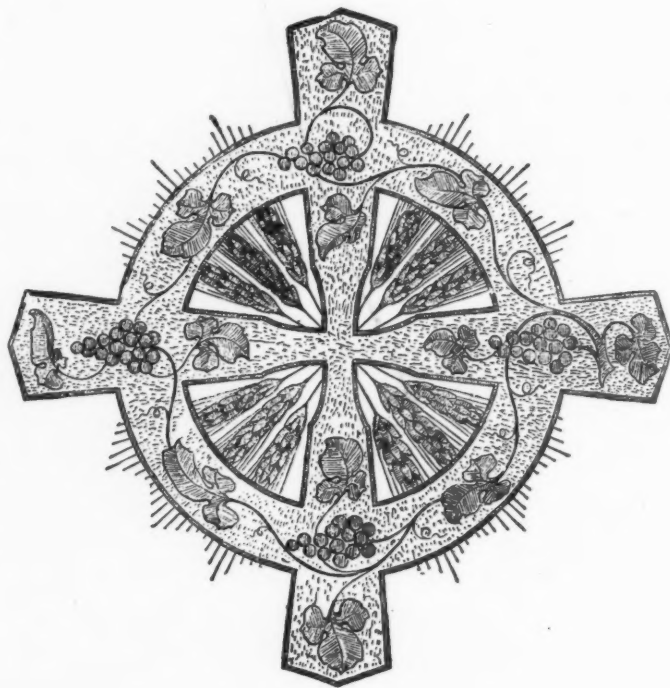
When the scarf is used, and this is the general form, the cross may be in the centre of the ends as they hang over the sides or in the four corners, about one inch from the hem. In the first case, the cross may be six inches in size; in the latter form, half an inch to three inches. The triangle and trefoil are often combined with the cross; the circle too is frequently used around the centre. In these combinations the slant of the stitches is of much importance. The trailing vines, the thorns and the lilies are less suited to the conventional expression given by this stitchery. The crown is sometimes used above the cross, but as it is quite separate in the best arrangement, it does not complicate the direction of the stitches. Wheat and grapes can be worked with beautiful effect in French embroidery.

Hoops should be used if the work is to be perfectly executed, and the linen must be tightly stretched. The frame should be arranged on the table edge, as described in a previous "Talk." The proper thread is that known as "French working cotton," although the best quality often bears the mark "made in Germany." There is a great difference in the quality of this cotton, and one should always use the best. A cheap cotton is never an economy, for it becomes fuzzy and unusable before the needleful is half finished. Even the best is by no means expensive. It is not well to carry a long thread of this cotton in working, as it does not wear well. When buying the skeins one should select a firm, blue white thread, which has a certain brightness and gloss about it. A very little handling will, however, impair this even in good cotton; but it may be restored by dipping it into boiling soapsuds, then into clear hot water, and drying it quickly.

A white, soft darning cotton should be used for the "filling" work; it is not only inexpensive, but it is very pliable, and a perfect outline can be kept with it. In no embroidery excepting figure work is the keeping of the outline more difficult or more important than in "white work." A slight broadening or narrowing of the lines is very apparent in this severe treatment. For this reason it is always advisable to place the straight forms, such as the cross, with the woof and warp of the linen; then the stitches can be kept perfectly straight. They may, in fact, only separate the woven threads even in very fine linens, instead of piercing them. This is not so difficult as one may imagine; indeed, it is rather a help to the worker to have this line guide. In this connection it may be said, as this embroidery is very trying to the eyes, it is best always to work with a side light. Another very important thing to remember, is never to allow any light to shine through the linen from below. This may be avoided by using a dark sash curtain in the lower pane of the window, or eight or ten inches up from the sill. Dark green is, of course, the best color for this. A black apron thrown on the lap will also be a great relief to the eyes. These suggestions may be observed with profit in all embroidery on partially transparent grounds, but they will be especially valuable in the case of "white work," which requires such steady application and is without the relief which colors furnish.

The "filling in" or first work which raises the forms needs to be as carefully done as the covering. As before said, the outline must be kept; it must not be covered or lost in the first work, and should be just

visible all round it. No matter how much you intend to raise the design, you should do it with carefully directed stitches and with a thread not more than twice doubled unless you are covering a wide space—an inch, for instance. Suppose you are going to embroider a cross a quarter of an inch wide, your first filling stitches should run parallel with its lines from the top, bottom, or end of an arm just to the centre and down the middle. Lines parallel with the outline may always be the first stitch direction. These should be confined to the centre of the space between two lines, which will in this way be raised higher than the edges. They should be crossed with stitches slanting at an acute angle; these may be in turn re-crossed at an opposite angle, and still again, according to the height you wish to raise the design. Three series of stitches are usually enough. It is well to confine all this "filling in" work with a finer thread before covering it. Be sure that it is everywhere even in thickness and true to the edge, for the after work is as dependent on it as the expression of a draped figure is dependent upon the artist's knowledge of anatomy. This work done, you may cover it at right angles with the outline—*always* at right angle is the rule for "French work," whether the forms are curved or straight. It is a very simple rule, and so mechanical that the work



CROSS WITH WHEAT AND GRAPE DECORATIONS, FOR CHURCH WORK.

may be absolutely accurate when the worker has had some practice. More difficulty is experienced in the case of curves than of straight lines, but the principle is that of a marching line, which makes a turn and yet keeps straight—a long step on the outside and a short one on the pivot end. That is, you make these stitches wider apart on the outer curve and crowd them on the inner, and yet so gradually that the process will not appear, but only the perfectly formed curved line. The stitches should be placed very close together, but should never lap even in turning. It is sometimes a help, as you draw down the thread, to place the stitch with the point of another needle, but it will generally fall true on straight forms. No great speed is likely to be acquired in this work, but fortunately one seldom attempts to cover large spaces with it. Every stitch should be exact, for one out of place shows very prominently. The thread must never be knotted; it should be started from the top in the "filling work," and cut close after a few stitches have been taken. By using a little thought and care in this point, and in the fastening off, the wrong side may be made almost as perfect as the right. It should not, however, be very much raised, as the filling work should be kept as far as possible in the upper side by bringing up the needle very near the point at which it goes down.

It requires some skill to work the centres of crosses successfully. There are a number of ways of managing them in general ecclesiastical embroidery, but the best way in "white work" is to make the diagonals of the

square formed in the centre by two intersecting stitches, which, taken from the corners, shall bisect each other exactly in the centre of the cross. "Filling" down into these points within the outline made by these stitch lines is a careful process. Each of these four points should be finished down to the centre with their sides touching each other. It is easier to both fill and cover one at a time. It is always a good plan to finish the parts of a design as you work, both because the change of work is restful and because you keep the proportion and general effect more surely in mind. When the spaces are wide the work has a finer effect, and is more elaborate if a line is drawn through the centre and the work is done in two rows.

Monograms are especially suited to altar decoration. The IHS and the A and O are often used together on the white linen frontal. The words "Holy, Holy, Holy" may be beautifully worked. "In Remembrance of Me" is also a script decoration. These letters should be from four to six inches high. It will be acknowledged that "white work" is most effective when these words are so raised and embroidered that they can be read from the end of a long aisle. It may seem almost superfluous to say that different styles of letters should not be combined or used even separately on the same piece of embroidery, but this is sometimes done even in the elaborate silk ecclesiastical embroidery. It is not only very inharmonious, but shows a total lack of study in the matter of composition. The Old English letters are much used; the German script too is rich and heavy, affording good lines for the embroidery.

Wheat and grapes require careful work. The fruit in the middle of the bunch should be raised higher, and the "filling" should, in each grape, be kept firm in the centre. The wheat kernels should be well rounded up, but, as always in such small spaces, the stitches must be judiciously placed, so that each one shall mean something, and the ground material may not be worn more than is necessary by the needle. The covering stitches in both wheat and grapes should be horizontal. The entire head and bunch should be kept in mind, and all the stitches should be parallel. If they vary in this, the absolute conventionality is lost, and so the spirit of the style. The strands of the wheat beard should be worked over a single laid thread, the stems over a double thread laid the full length. It may be confined on a curved line by an invisible stitch. This fine work is often less difficult than carrying a wider line; indeed, the wider the spaces to be covered, the more difficult is it to keep them firm and even. The grape tendrils should also be worked over one thread.

It is necessary to speak of the laundering and pressing of this work, because until it is pressed it is not complete. This fact, as well as the method, is in direct opposition to what should be taught of embroidery in general. "White work" when finished is, from the soft quality of the cotton, not likely to be perfectly clean. It should, therefore, be dipped up and down into very hot water. This brightens both linen and cotton alike. Now lay it wet, face downward, perfectly smooth on soft white flannel which is folded half an inch thick; cover the embroidery with a bit of fine linen or muslin, and press it firmly into the flannel with a hot iron. Of course it should not be hot enough to scorch, but the work should steam and dry quickly. These embroidered linens will be as new as ever after laundering, and there is nothing so pure and fresh for altar use. The symbols and letters so worked and pressed may be made, even on fine lawn, to look as though carved in ivory.

L. BARTON WILSON.

THE right of the Decorative Art Society to public recognition on the ground of artistic merit is illustrated in a striking way at the Loan Exhibition, at Ortoy, by an example of what its workers can accomplish, in embroidery at least. Mr. H. C. Sturges shows a binding for a Shakespeare done solidly in silks by Stephanie Dengler, in imitation of a famous leather mosaic binding by Monnier. The colors of the original are matched to a shade, and altogether the cover is a remarkable example of refined taste and skill.

TREATMENT OF DESIGNS.

"AMERICAN BEAUTY" ROSES.

THE somewhat daring scheme of color shown in this arrangement will, if carefully managed, prove an excellent guide for the flower painter to a similarly composed study from nature. Mr. Georges Houard certainly is no imitator of another's style.

OIL COLORS: Having drawn in the roses, leaves, mug, and the line of the table, lay in the shadows with burnt sienna and turpentine; then paint the general tone of the background and foreground; also suggest the color of the mug with a flat tint. For the first painting of the background, use light red, madder lake, white, yellow ochre, a little cobalt, or permanent blue, and ivory black. In finishing, add madder lake and bone brown to deepen the shadows, and a little vermilion in the high lights. Siccative should be used with the lake, as that color dries very slowly. Paint the gray mug with raw umber, white, yellow ochre, a little ivory black, and light red; use permanent blue and burnt sienna in the blue markings, and touch in the high lights with white, yellow ochre, and a little vermilion. The roses are painted with the same reds used in the background, with the addition of vermilion in the lighter parts. A touch of cadmium is also added to the yellow ochre in the highest lights, while a little permanent blue is used in the half tints. Paint the green leaves with antwerp blue, white, cadmium, ivory black, and burnt sienna, and add madder lake and raw umber in the shadows. It will be necessary to use small sable brushes in finishing the petals.

PASTEL: The effect will be better in this medium, if the flowers are broadly treated, without much attempt at detail in the petals. A somewhat grayer tone in the background would perhaps give more feeling of atmosphere behind and around the group. Draw first upon velvet paper or canvas the line of the table and the form of the gray mug, and suggest very carefully the group of roses, each in its place. The green leaves may also be broadly indicated in connection with the flowers. Use a hard, light red crayon for drawing in the roses and a medium gray green for the leaves. Begin with the background at the upper left hand corner, carrying the color across and gradually downward to the front of the canvas. Choose yellow reds and red browns, representing the proper tones, from among your soft crayons, and rub them on in their places. In the foreground lights some vermilion and gray pink are added to the local tone, and a few touches of blue gray are used along the edges of the folds. Put in the general tone of the stone mug with a medium yellow gray, adding a warm black gray in the shadows. Strike the high lights in boldly at the last, using very soft crayons. A warm, dark blue crayon, rather hard, will be needed for drawing in the bands and for the handle. Take up the green leaves next, leaving the roses until the last, so that the freshness of their delicate tints may not become too much rubbed while working around them. Put in the leaves as they appear, with yellow green in the lights and richer tones for the shadows. Keep the edges carefully in place, so that the green crayon does not run over the outlines into the pink roses. These roses may be rubbed in with three shades—viz., light pink, medium, and dark red, indicating with these the principal forms of light and shade; warm, soft grays are used over these positive local tones where needed. Follow the coloring in the study closely here, and in finishing add the high lights on the petals with crisp touches of soft crayon. A soft, dark red brown will serve for touching in the deep shadows at the centre and beneath the closely folded petals. Very little rubbing or blending should be required here, only what is necessary to unite the tones where a softer modelling is observed. The background may be brought out, when the whole effect is secured, by some broad sweeps of yellow gray at the top. The soft crayon is held flat for this, and rubbed on from the side, instead of from the pointed end.

BUTTERFLIES.

THIS extremely dainty little design may be applied to a great variety of decorative purposes with good effect, and will be suitable, painted upon a fine wooden panel or canvas, for framing. The whole design may be carried out on a larger scale if desired, and for pastel especially this would thus be more effective. All of the butterflies shown here are given life-size on plate No. 142 of The Art Amateur color studies.

WATER COLORS: If it is desired to paint on paper in the ordinary transparent method, select a piece of medium roughness of surface, and after drawing in the design lightly but correctly with a hard lead-pencil, wash a tone over the whole paper for the background. Perhaps it would be better to wash this simple background tint on before making any drawing of the design, and thus secure the even tone throughout, gradually deepening the color toward the bottom. If any shadows were cast or any realistic effect attempted, this method would not be desirable. The colors needed are cobalt, yellow ochre, rose madder, and a very little lamp-black for the upper half; break in gradually a wash of pale cadmium, with the local tone at the lower part of the panel. Now transfer the outlines of the grass and the butterflies from a correct drawing previously made on thin paper, so that there will be no rubbing or erasures to mar the delicacy of the background tone. Begin with the stems and blades of grass, suggesting delicately the little pink seedlets at the top, and after all these are in position wash in the butterflies, each in its local tone, so as to secure the general effect throughout. This accomplished, details are added and the colors heightened where necessary, fine pointed camel's-hair brushes being used in the finishing. For the pale green grass stems use cobalt, cadmium, rose madder, and lamp-black. Add sepia and light red in the browner touches, and where the greens are warmest substitute prussian blue for cobalt. Touch in the little pink seedlets delicately with a small brush, mixing rose madder, sepia, and a little yellow ochre. A little lamp-black and cadmium are used in the shadows, and a little pale cadmium and lamp-black are run over the high lights at the tips.

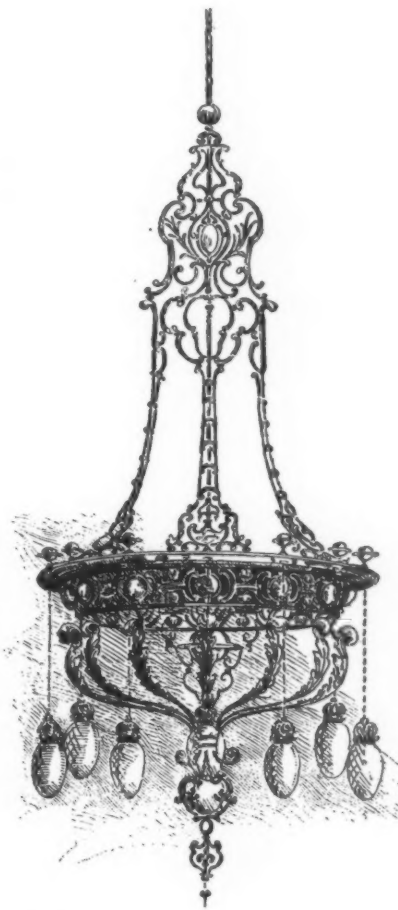
The dainty pink and gray butterflies are painted with the same colors that we use for the grass seeds. The blue and yellow ones shaded with brown are painted with sepia, cobalt, yellow ochre, light red, and a little lamp-black. The lightest yellows are put in with crisp washes of cadmium; the blue touches are added with prussian blue, or cobalt mixed with a little cadmium where the tint is greener.

The larger insects with rich reddish brown wings are painted with rose madder, sepia, and yellow ochre, with touches of cobalt, cadmium, and vermilion in parts, qualified by lamp-black. Draw in with a very small brush the tiny legs, and feelers, and heads, using a faint

tone of sepia and rose madder, with a little cobalt in the more purple tones. Finish all the small details with care and delicacy, and use finely pointed sable brushes for the purpose.

EMBROIDERY DESIGNS—SWEET-PEAS.

No flowers have been more successfully handled in "half embroidery" than sweet-peas. They are, because of their



WROUGHT-IRON CORONA FOR ELECTRIC LIGHTS. BY STARKIE GARDNER.

grace and daintiness, very pliable and adaptable in design. The leaves may be as unobtrusive as the artist cares to make them without any lack being felt in the composition. Yet they are valuable in furnishing a color relief, while the tendrils both in form and color make the problem of finding a finish to a study much easier than is often the case. Linen lawn is best suited for so light a flower, and the embroidery should be done in Asiatic filo. The pinks, numbers X2237, X2239, X2240, X2240a are the four shades which best carry out the idea of daintiness. While the purple blossoms are themselves delicate, one will need only to experiment in working them in, these dark shades on white to realize that we must select even from nature when we are taking things out of their true relation and portraying them against a material which protrudes itself to such a degree that it cannot be left out of account. Dark flowers on white are sure to look clear cut and hard no matter how delicate their texture. Sweet-peas do not need to be very greatly conventionalized. The upper floating petals may be worked just as they are seen in nature; the more true their curves are, the more successful will the drawings be. The long and short stitches should take the general direction of the textural veins. In the front view the defined line, which is a rib vein of one petal rather than a dividing line, may be shown by a few "lapping stitches," which will form a ridge.

The lower part of the flower in front view shows the central spine and two side petals which enclose it and usually curl over toward it. This spine, which is, as we know, the peculiar arrangement of the stamens, and in its peculiarity is a distinguishing trait in the flower, must be expressed as vividly as possible. It shows in some of the flowers dipping below the curling petals, and should be, as in the front view, raised; so should also the curled-over edges where they occur. Of the four shades of pink, one should be very light and used for these curled-over edges, one deep, in which the spines should be worked. The raising of these two features is done by stitches taken lengthwise, straight in the front spine, or in other cases kept to the curves. In the side views the petal which is in front of the spine should be worked first, its stitches slanting from its front edge back to the vein line. The covering stitches should slant from the upper end down as they cross the width. As they are taken from the outer edge down and in, they can be made to lap each other on

the lower end with beautiful raised effect on the side view curving spines. The petals which make a complete backward turn and are outlined at the tip by almost a circle should be worked in this lapping long and short stitch. Starting at the tip, take the first stitch along the line, the next covering the end of the first, the third, always starting in the outline, again covering part of the other stitches, and so on until the curve is compassed in what may be expressively called these somersault stitches. This not only accomplishes the curving as no other method does, but makes a raised ridge that is as pretty as it is singular.

The tiny blossoms form a pretty contrast if worked in white, shaded with lightest green; the pods too should be worked in faint green, long and short stitch on their curving sides at a gentle angle to the vein line, which should be ridged by the "lapping stitches."

Carry out what would be the most natural perspective arrangement in distributing the intermediate shades. The very deep shades should be used only in the spines. This makes them explicit, and gives character to the work. When dashes of what should be an especial color are distributed over the work even for shadow effect, the marked characteristic it is meant to emphasize is lost. This is a rule which may be said to belong to color conventionalizing, for it is not always true to nature.

Four shades of green should be used, the deepest to outline the stems, the lightest to outline the tendrils, and the intermediate shades for the leaves. The curled-over leaf edges should be light. The calyxes should not be too dark, as they must relieve but not detract from the blossoms by undue prominence.

Attempts to work these flowers solidly are not likely to be successful except in the hands of a skilful worker. They are very suggestive in long and short stitch only, where the white linen spaces give the high light effect.

Sweet-pea designs embroidered in all white look exceedingly well on centre-pieces. These designs combined may be most artistically arranged in a tea-cloth. A hemstitched lawn cloth a yard and a quarter square may have the more conventional border carried across the sides close down to the hem, and stopped quite stiffly, leaving the corners for the bunches of sprays. This arrangement on a tea-cloth would be very elaborate as well as delicate. If a heavy linen is preferred, the filo should be used double.

THE JEWELLED PLATE.

THE general effect of the plate as you first look at it is of turquoise blue, with touches of pale pink. The rim is tinted with light green and deep blue green. The space between the two rows of beading (about the open work) is gold. The tinting of blue extends toward the centre of plate, and is cut sharply and cleanly by the scroll of raised paste.

The disks are gold surrounded by dots of pink enamel, each dot being in a setting of tiny raised gold dots. The centre ornament of the disks is of white enamel in a setting of raised gold dots.

The roses are pink, with a pale yellow one occasionally. Use rose pompadour for the first five and shade with carmine no. 3 lightly for the second, making the centre deep pink, with a few sharp touches of pink on the petals. Let the surrounding greens shape the outer petals of the roses.

The little sprays coming from the main bunches of roses must be painted very delicately; use pearl gray to soften the colors. Some of the daisies are white, some are pale heliotrope. There are little touches of forget-me-nots, but they are seen in shadow effect. A few high lights of white enamel will improve its design, but a too generous use of it will surely make the work look coarse and amateurish. The inside row of jewels is pink and white, the round ones are pink enamel, and the oblong drops are white enamel. Each has its setting of gold. A narrow gold edge, of course, must finish the plate.

PLATE DECORATED IN SÈVRES STYLE.

THE edges of the plate, cup, and saucer (the latter was published in May number) are tinted in turquoise blue, made by mixing deep blue green and bright green, half and half. The scrolls are in raised paste. The garlands and bouquets must be dainty and light in effect. Some of the roses are pink and some pale yellow. The pink ones are painted with rose pompadour for the first five, and shaded lightly with carmine no. 3 in the second firing, with an occasional touch of deep red brown. The yellow ones are painted with mixing yellow, shaded with yellow brown and deep red brown. The daisies are pale heliotrope—a mixture of light violet-of-gold and deep blue green. Some must be darker than others. This is done to keep the garlands from looking monotonous.

Use white enamel on some of the daisies, to give effect of white flowers. The greens are washed in lightly for the first firing, without much detail. Use moss green V and J, with occasionally a little mixing yellow.

For the second firing make darker touches of brown green, also deep red brown. A few shadowy leaves may be painted with pearl gray and a little night green; keep them pale and soft. Add a few light blue touches here and there for tiny forget-me-nots.

FISH AND DESSERT PLATES.

THE upper part of the fish plate is tinted a Coalport green; all the ornament is gold, with lines of raising as indicated by the white lines shown in our illustration. The design is drawn on the plate before the ground is dusted on, and the color is removed from all the ornament, and the lines of raising laid, including a raised edge to the hanging points. Then work in the water with broken tints (running straight from side to side) of pearl gray, with delicate blue in the middle and upper part, and a hint of brown green below where it is carried quite to the edge of the plate. The indications of sand and stones are given with browns and brown red. The fish are a cool gray on the back—pearl gray and black, with a little blue added in the darkest part behind the head—and pearl gray toward the tail. To round up the white, give soft touches of yellow and pink.

The gills are picked out with a brown red—not strong—the mouth is pink (deep red brown used thinly). Violet-of-iron and brown red will do for the fins and tail. The eyes and spots are dark, with a light ring cut out. The lights on the water are cut out while the color is wet. Now put in the heavy lines in the net and the string of floats at the upper edge with raising, and the plate is ready to fire. It would be well to glaze the broad edge also for the first fire. There is a heavy beaded ornament in the china. The fish can be retouched if necessary, and all the



gilding can be done for the second firing. The net and small hanging seaweed forms between the points of the tinted border are done with *unfluxed* gold, as it is one color. The rest is done, of course, with fluxed gold.

The dessert plate is tinted a Minton green—a strong tint dusted on. Remove the color from all the gold ornament, making the china perfectly clean; then lay the raising in accordance with the lights given in the drawing, in very delicate lines. All the stems are raised. After a hard fire, then gild. The success of this plate will depend upon the extreme neatness with which all the ornament is carried out. The curves are graceful and the leaf forms delicate. While in both plates the gold must be of the very best quality in order to get a rich metallic effect, it should also be a good, deep color.

DRESSING-TABLE SET.

THESE three pieces complete the toilet set, part of which was given last month. They might be decorated in the same manner, or the whole may be given a different treatment.

After drawing in the two cupids, tint the several pieces rather stronger than would ordinarily be done. Then, having removed the color from the figures, see that the outlines are very clean and absolutely correct, and either model them slightly with the same color, or simply put in delicately the lines that give character. Fire hard to get a good glaze. With most colors it is well to add a little flux. The whole design may now be drawn on, and worked out with enamel—white or tinted to harmonize with the ground. Lay in the whole at first with a thin coat, then work up the details by strengthening to make the lights. On the flowers having overlapping petals, a very pretty effect can be made by successive layers. It is needless to say that all this must be done with the most dainty precision—the stems in hair lines only, and the leaves and flowers in clean crisp touches. Each layer must be allowed to harden before the next is applied, in order that it may be perfectly distinct.

In a somewhat similar case, the ground was turtle-dove gray. The figure was given a thin coat of ivory yellow, and was modelled with brown 17 (delicately, of course), with warm touches in the deepest shadows, giving the color of an ivory carving. With this the enamel would need to be pale yellow, or yellow white.

The shell might be tinted in two colors—a delicate lavender or pink, running into a pale, clear yellow at the round edge. The butterfly and chains of ornament running from it might be in raising and two colors of gold. The group of flowers may be laid in in almost flat washes, in the natural colors, used only strong enough for the lights, the details being worked up for the second firing when the gold is put on.

DESSERT PLATE—CURRANTS.

PAINT the currants thinly with carnation and model them with deep red brown. Put a reflected light on the shadow side, and give a strong touch of dark color to represent the seeds; this helps to give transparency. Cut out a tiny dot of white light on the upper light side, and soften off its edges a little. The pip at the bottom is black or very dark brown, but those in strong light will have a touch of gray. Cut out the stems also and fill in with a tender green. The main stem or branch is a warm gray.

Let the leaves that hang over the fruit show a gray yellow-green light. Use for them moss J and pearl gray, and brown green and green 7 in the shadows. Those in the background, a cooler gray, with much less decision in the details. The plate will require two firings, especially if it is tinted.

NEW PUBLICATIONS.

LA VIE ARTISTIQUE, conducted by Gustave Geffroy, gives in a handy yearly volume a résumé of the principal occurrences of the year of interest to artists and art lovers. Volume I. has articles on the Salons of 1890-91, on the discoveries at Olympia, on Raffaelli as a sculptor, Meissonier, Whistler, on Sévres, Japanese art, and other matters; the second volume has sketches of the sculptor Rodin, the designers Willette and Chéret, symbolism and the Salon of 1892; the third, which is now before us, besides a notice of the Salon of 1893, contains a long "Histoire de l'Impressionisme," on which we will have a few remarks in a coming number. Each volume is ornamented by an etched frontispiece, that of the third being from the hand of Mr. Auguste Renoir. (Paris: E. Dentu, 5 francs.)

THE PORTFOLIO for April contains a historical and descriptive monograph on "Whitehall," the site of Inigo Jones's famous Banqueting House, and the scene of the execution of Charles I., by Mr. W. J. Loftie. As every one knows, there now remains of the ancient palace of Whitehall, which had made part of Henry VIII.'s immense pleasure ground of Westminster, only this Renaissance Banqueting Hall. It made but a small part of Jones's design for a palace for James I., which was to have been the largest and handsomest in Europe. All the old buildings then existing were to have been swept away, and an immense edifice with four imposing fronts was to have taken their place. The existing hall was intended as only a subordinate part of the buildings in the principal court. But the death of King James and the great rebellion, with its tragic ending, prevented the carrying out of the design; the Banqueting Hall only was built, being finished in 1622. Many of the older buildings were destroyed by fire in 1691-98, and those that remained have since been removed. Mr. Loftie gives a very full account, illustrated after old prints, of what he calls the "shabby rabbit-warren" of irregular buildings that formed the old palace, and of Inigo Jones's masterpiece, of which he speaks perhaps too highly. Whitehall has a special interest for lovers of art, as having held the greater part of the fine collection of pictures formed by Charles I., most of which are still in England, though a large part of the collection was sold after the king's execution. The cartoons by Raphael and those by Mantegna were bought by Cromwell for £300 and £1000 respectively; and



among the paintings recovered later are Rubens's "Peace and War" and Correggio's "Mercury Teaching Cupid, with Venus Standing by," both now in the National Gallery. But among the pictures lost to England is Raphael's "St. George and the Dragon," now in the Louvre. The essay is well written, and the illustrations are abundant and interesting. (Macmillan & Co., 75 cents.)

CHURCHES AND CASTLES OF MEDIEVAL FRANCE, by Walter Cranston Larned, is in the main a record of impressions of travel, but from the point of view of one interested in beautiful architecture. He describes the Gothic cathedrals of Amiens, Chartres, Beauvais, the curious Romanesque Church of Notre Dame de Poitiers, and the still more ancient and more interesting Church of the Holy Faith at Morlais, with its early Gothic pediment above a rich Romanesque doorway; and, returning to the Gothic, the cathedrals of Rheims, Bourges, St. Denis, and Notre Dame de Paris. In castles and other secular buildings there is a yet wider choice, from the grim Norman bulk of Falaise and the curious mediæval towns of Carcassonne and Aigues-Mortes, to the often pictured Mont St. Michel and the châteaux of Blois and Chaumont, the château of Chenonceaux, built on a bridge across the river Cher, and the Roman monuments at Nîmes and Arles. Mr. Larned is an agreeable cicerone, well read in local histories and capable of appreciating the varying charms of the many architectural styles that have ruled in France, and of all of which good examples remain, thanks largely to the liberal provisions of the Government in paying custodians and making the necessary repairs in good season. The value of his book is greatly enhanced by numerous well-printed photographs of the monuments described. (Charles Scribner's Sons, \$1.50.)

HOW TO KNOW THE WILD FLOWERS, by Mrs. William Starr Dana, illustrated by Marion Satterlee. It is delightful to see that the success of this excellent book has been such as to call for a new edition. As we have pointed out before, the volume must prove a boon to the many who would like to know the names of our most remarkable wild flowers without the trouble of learning how to use that rather complicated instrument, a botanical "key." Mrs. Dana chooses color as the principal guide to a system quite arbitrary and unscientific, but, at least, readily understood. The flowers, white, blue, red or yellow, are further arranged according to their time of blossoming, and with each description is given the English name, the botanical name, and the name of the botanical family to which the plant belongs in English. This will enable the reader to refer, if he wishes, to a regular botanical manual, like Gray's. Such reference would often be necessary, for Mrs. Dana's descriptions are not always sufficiently exact (dealing only with obvious peculiarities) to identify species, were it not for Miss Satterlee's admirable drawings, which in this edition number one hundred and sixty-four. We could wish to see the chapter on "Notable Plant Families" much extended, as, after a very slight acquaintance with the common plants, the observer will be almost sure to trace resemblances, and, if properly guided, would find much pleasure in doing so. (Charles Scribner's Sons, \$1.75 net.)

RUSSIAN RAMBLES, by Elizabeth F. Hapgood, is a most entertaining book of travel; the author, having apparently gone to Russia for pleasure, found it, and determined to make her

reader share in it. She gives some amusing instances of the mistakes made by the hurried tourist who takes a signboard for a gallows, and his memory playing him false as to the Russian title of some umbrageous forest tree, claims to have rested under the shade of a cranberry. Having spent some years in Russia, and knowing the language, Miss Hapgood noticed many curious customs and usages the meaning of which escapes most foreigners, such as the pussy-willow fair at Easter (the willow, being the first thing to bloom, is used instead of the traditional Easter palms). She has discovered that the Russian censor is not a very dreadful person after all, and that one may have his Century unmutated or his Stepniak on showing that his morals are not likely to suffer from indiscriminate reading. To many readers the most interesting chapter will be that on "Count Tolstoy at Home." Miss Hapgood spent some time in the summer with the family of the great novelist on his estate, discussed with him his favorite theories, and met there with the originals of some of the characters in his romances. Her account of the household, and especially of the Countess Tolstoy, is full of interest. Her description of "A Russian Holy City"—Kieff—with its memories of Mazeppa, its eleventh-century frescoes and mosaics, its intelligent monks, its bold beggars, its catacombs and churches, is highly picturesque, yet scarcely more so than her "Journey on the Volga," her memories of Moscow, or her elaborate description of the great fair at Nizhni-Novgorod. All things considered, this is the best book of Russian travel that we have. (Houghton, Mifflin & Co., \$1.50.)

LOTOS TIME IN JAPAN, by Henry T. Finck, provides new matter of interest to the general reader about a country of late much travelled and described. Mr. Finck appears to have read all of his predecessors, and to have profited by his reading in striking out new paths for himself. Thus, at Vikko, instead of describing in detail the gorgeous temples of Ieyasu and Iyemitsu, already so thoroughly well done by La Farge and Loti, he devotes several pages to an enthusiastic description of the natural beauties of the alpine region of which the place is the centre. Tourist luck and the courtesy of some high officials provided him with excellent opportunities for seeing all that there is to be seen of the huge government experiment in colonizing the northern island of Yezo, where large agricultural and manufacturing enterprises have been started in the midst of the primitive forests. He is by no means blind to the many points on which Japan is still behind Western nations, notably in the matter of ignorance or disregard of the simplest principles of hygiene—bathing excepted. To the almost universal bad drainage and the lack of caution about drinking water and the water used for ablutions he attributes the yearly ravages of the cholera. On other moot points he is inclined to think that there is much to be said for Japanese customs in Japan; and he shares the general opinion of travellers as to Japanese politeness, cleanliness, and good taste. His book is illustrated with well-printed half-tone plates. (Charles Scribner's Sons, \$1.75.)

THE STORY OF SONNY SAHIB, by Mrs. Everard Cotes, relates, in a charmingly simple way, the adventures of a little English boy whose mother was killed in the Indian mutiny during the absence of her husband. Sonny Sahib is rescued by his Ayah Tooni, and passes the first seven years of his life in an Indian village. Then the Maharajah of Lalpore sends for the fair-haired boy to become the companion of his son and heir. Sonny's career at court agrees with him famously, and he manages to learn English, too, from a medical missionary. Finally, Lalpore is besieged by the British, and Sonny runs away to fall a willing prisoner in the hands of the enemy. Nevertheless, he refuses to tell anything, and his life is endangered when the Maharajah kindly decides to capitulate, and Colonel Starr discovers through Tooni that he has a son after all. The book is illustrated by H. Burgess. (D. Appleton & Co., \$1.)

THE GODS, SOME MORTALS, AND LORD WICKENHAM, by John Oliver Hobbes, is much better than the average "realistic" novel, in that it does not offend against propriety in the manner, and in that it is uncommonly well written. But the story is, nevertheless, a wholly unpleasant one. The best that is to be said for the heroine is that she is a creature of animal impulse, corrupted by evil surroundings; and she is the only character in the book sufficiently well drawn to claim our interest. Her husband, Warre, is obviously an ideal foil to this study from the life, and with his first love, Allegra, and her second love, Lord Wickenham, about as congruous as a photographer's romantic background is with the vulgar "sitter" in the foreground. The author, though as a rule bright and witty, is guilty occasionally of flagrant bad taste, as in her description of the virtuous and retiring Allegra as a creature "whipped up into a fragile existence from the very cream of weakness, love, and folly." Lord Wickenham, by the way, appears very seldom in the book, and is a wholly subordinate character. (D. Appleton & Co., \$1.50.)

MAJESTY, from the Dutch of Louis Couperus, is called a novel, but it is rather a striking sociological study. Othamar, Crown Prince of Liparia, is deeply stirred by the too-evident democratic tendencies of the age, and vague terrors sometimes seize him as he foresees the probable outcome of this ominous spirit of unrest. If only the condition of the masses could be elevated while there is yet time! Constant brooding impairs the youth's reasoning faculties as well as his health. He comes to dread the day when he shall have

to ascend the throne, and weakly wishes to abdicate his rights to the succession. Meanwhile anarchistic mutterings and threats are heard with increasing frequency, until one night Oscar, the autocratic emperor and man of iron, falls a victim to the shot of a half-crazed assassin, and Othamar suddenly finds himself ruler of the Liparians whether he will or no. The story ends as it begins, somewhat incoherently, but we at least learn that Othamar, the emperor, husband, and father, was a being of sterner and nobler fibre than the Crown Prince of other days, and that under the new régime sweeping constitutional reforms are to be accomplished. "Majesty" is unmistakably a powerful work, and a notable contribution, with a serious purpose, to fiction. (D. Appleton & Co., \$1.)

ANONYMOUS PLATES



No. 61.



No. 62.

FOR IDENTIFICATION.



No. 63.

STORIES FOR ALL THE YEAR, by Katharine McDowell Rice, are unusually bright and readable. St. Valentine's Day, All Fool's Day, Thanksgiving and Christmas are among the familiar themes which have inspired the author, who knows how to tell a tale for young folks with both originality and charm, however trite the subject. The numerous illustrations are by W. St. John Harper. (Frederick A. Stokes Co.)

THE GRANDEE, by Armando Palacio Valdés, has an extremely unpleasant type of womanhood for a heroine, with all the faults of John Oliver Hobbes' English woman, and Spanish jealousy and violence added. The translation is not very well made. (George G. Peck.)

BOG-MYRTLE AND PEAT, by S. R. Crockett, gives the title to a series of tales, chiefly of Galloway, gathered from the years 1889-95. Mr. Andrew Lang has contributed a ballad entitled "Kemure," to "spice the plain fare here set out." (D. Appleton & Co., \$1.50.)

THE FRIEND OF THE PEOPLE, by Mary C. Rowell, is a tale of the French Revolution, founded on a case of mistaken identity. The Marquis de Ravaillac is spirited off across the frontier, while his valet assumes his title and marries his intended bride. He is imprisoned as a Revolutionist by the legitimist Count of Griefenfels, but is set free by a detachment of an invading French army, and returning to France, succeeds after many adventures in unmasking the man who had usurped his name and place. There are half-tone illustrations by A. Hencke and Joseph M. Gleeson. (Frederick A. Stokes Co.)

EX-LIBRIS.

BOOK-PLATES IDENTIFIED.

The following anonymous armorial book-plates are identified by Mr. M. Delano de la Noue:

No. 20, coat-armour of Charles Sotheran or Sotheron, of Moss-Side, near Manchester, England; eldest son, marrying, in 1869, Mary Eva, second daughter of John MacManus, of Drum-broughas Co. Sotheran impaling MacManus.

Addenda to No. 18, the III. quarterly quartered, is also the coat-armour of the funeral certificate of Sir John Glynn, knight, 1666, at "Lincolnes Inne fields," county of Middlesex.

No. 30, Curteis, of Appledore and Otterden Place, Kent; of Tenterden, and Rye, and of Windmill Hill, Sussex. The crest: a unicorn passant or, between four trees ppr—a very rare crest.

No. 32, Palmes, of Hants, Hampshire, and York. The main stem is of Naburn. Crest and motto in Fairbairn. The crest and arms appear on a brass, 1593, in Otley Church, Yorkshire.

No. 50, Hill, of Lambhill, Scotland. Crest and motto recorded in Fairbairn, 1676.

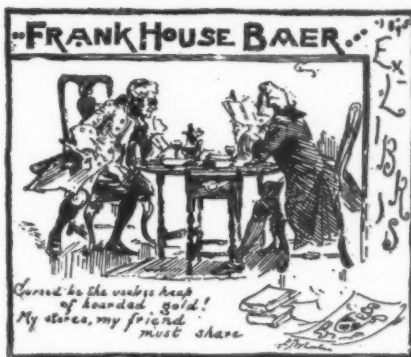
THE BOSSUET ARMS.

The arms of the great Bossuet, which appear at least once in an ex-libris, and also stamped on the covers of many of his books, were, as may be seen from our engraving, three golden wheels on a shield, azure. Mr. Longpérier-Grimoard has solved the problem of these arms in showing that the first person of note of the family, a certain Jacques Bossuet, who was made bourgeois of Seurre in 1460, had for an alias, or perhaps for nickname, that of Rouyer, or Wheelwright, presumably in allusion to his trade. Several members of the family were later mayors of Dijon, and punning allusions both to their office and to their humble origin appear in the mottoes adopted by them. Jacques Bossuet, vicomte, mair (mayor) of Dijon, on a medal with his arms struck in 1613 has: "Cadens resurgit maior," "Falling it shall rise the greater;" and a Claude Bossuet, also mayor of Dijon in 1673, has "Currunt exemplo maiorum," "I image in my course the greater wheel"—that is, the universe. Another punning device, which, however, was never made part of the armorial bearings of the family, was an extremely rough and gnarled vine-stock, with the legend in French: "Bon bois bossu est," or "Good wood is knotty." The arms with crozier, mitre, and cardinal's hat are taken from an ex-libris pasted into a copy of Ovid presented by Bossuet to M. Payen de Fercourt, Seigneur de Sancy, a little village near Meaux, August 7, 1687, as is shown by an inscription on a fly-leaf of the volume. The same arms within a wreath, and those within an oval, are stamped in gold on the covers of books now in the libraries of the Duc d'Aumale, Baron James de Rothschild, Baron Pichon, the Abbé Bossuet and others, and which there is no doubt belonged to the celebrated bishop of Meaux. But as to the other three shields that we reproduce, surmounted by the coronets respectively of a count, a marquis, and a duke, our author is of opinion that they were not used by him, but by his nephew, who became bishop of Troyes in 1716. However, as to this point there appears to be no certainty.

AMERICAN COATS-OF-ARMS.

In an article on "The Inherited Right to Bear Coat-Armor in America," published in *Vogue* (May 9th), Mortimer Delano says: "As one reads the lists of early colonial names, one finds an interesting similarity to those of the gentry and commoners of England; but further proof than this is found in parish records and in the archives of New England, the South, and the Herald's College in London. For French descendants one looks to the manuscripts of coat-armour in the Bibliothèque Nationale, at Paris. For many generations the colonists bore their crests and shields, showing their clear, undisputed right to coats-of-arms. The fact is indisputable that the different families retained their names as used by them before the establishment of the Republic. No thought was ever entertained of doing otherwise, and coat-armour, including the crest, is the direct personal attachment of a name.

"As descendants of the European houses who used coats-of-arms, we find the settlers of Massachusetts, Rhode Island, and Connecticut, called Puritans, with which are included many Huguenot families coming from Leyden and other ports of Hol-



land. Then the Dutch of New Amsterdam, now known as the Knickerbocker families. All through the South, as in Virginia, the Carolinas, and Georgia are found the Cavalier descendants. This list comprises the families who are known to have borne arms not only before the Revolution, but after the Republic was established, and all of their descendants to-day who possess or are aware of this inherited right still use seals upon family plate, carriages, etc. That dishonest as well as ignorant people use coat-armour belonging to others, or false arms, does not in the least affect those who bear arms by right of lineal descent which can be established beyond dispute.

"It must not be thought that only the families mentioned have American coat-armour. On the contrary, many have found them in later times through pedigree research and genealogical records, and these are American arms just as much as the achievements brought over by the early settlers."



THE Ex-Libris Journal says: "We notice that in several of the American papers the statement is made that Mr. Blackwell's collection (of 4000 plates) is one of the largest in existence. This is certainly not the fact. We believe that Mr. H. E. Deats, of Flemington, N. J., has a much larger collection, and many English collectors can count their book-plate treasures by tens of thousands. That king of collectors, Sir A. Wollaston Franks, has something like 200,000. Dr. J. J. Howard has some 50,000, the Chairman of the Ex-Libris Society has above 25,000, and several members of the Council have collections varying from 10,000 to 20,000."

AN EAST SIDE LOAN EXHIBITION.

By organizing a loan exhibition of works of fine art at the Aguilar Free Library on East Broadway, the University Settlement Society has begun an educational work likely to be found of great value. So long as the general public knows and cares nothing about art we must expect that the opportunities offered by our public buildings, statues, and coinage will be thrown away. It is not true, as is often alleged, that nothing is enjoyed at these exhibitions but some humorous story picture; and even if it were true, that would furnish no reason against the exhibitions. But the children, at least, though very seldom grown people, are attracted by what is beautiful, regardless of subject, and the owners of valuable pictures and casts after the antique who have contributed of their treasures may be sure that they were enjoyed in the proper spirit, if not to the utmost extent, by some of the small visitors. Of the many excellent pictures shown, we may particularize Mr. Avery's large Delort, "Capture of the Dutch Fleet," and his Gérôme, "A Duet;" Mr. Taber's fine landscape, "The Last Snow," shown at the last exhibition of the American Artists' Society; Mr. Champney's excellent copy of Mme. Vigée-Lebrun's charming picture of herself and her daughter; a fine romantic "Landscape," by Mr. Daniel Huntington, lent by Mr. Isidor Strauss; Fromentin's "Arabian Shepherds," lent by Mr. H. Wolff; Jose Gallegos' "Procession on All Saints' Day," passing over a crooked wooden bridge across a

small canal in Venice, owned by Mr. C. Mannheim; and Thomas Shields Clarke's "Japanese Girl Bringing Tea," lent by Dr. A. P. M. Purdy.

ART NOTES AND NEWS.

At the National Academy of Design the exhibition of students' work showed a considerable advance over those of previous years, especially in the classes of drawing and painting from life and drawing from cast. Several of the drawings especially showed that an effort was made to grasp the subject as a whole and to pay due regard to action and the relations of masses. The best, in our opinion, were the life drawings of Mr. G. Bain and Mr. K. Kelly; and in the cast class the drawings of the "Germanicus," by Mr. A. Coombs; of Michael Angelo's "Captive," by Mr. Stephen Palinkas, and of the Torso, by Mr. K. L. Kimball.

THE New York School of Technical Design in keeping up its classes during the summer is doing a genuine service to art students and a disinterested one; for it cannot hope even to cover its expenses during these months. The following awards have been made for the best work of the year: \$50 scholarship, first prize for silk designing, Marie Ivins, Jersey City; second prize, \$10, Henriette Grebe; honorable mention, Miss Van de Carr. For wall-paper designing, Miss Peebles took the first prize; Belle Temple, the second; and Sophie Schulken, an honorable mention. In water-color painting, Emma Marshall, of Ogdensburg, took the first prize; Belle Bogart, of Brooklyn, the second. Mary Spink, of Brooklyn, and Sadie Cassidy, of Orange, N. J., also took prizes. Miss Goodchild took the first prize in illustration, Miss Hooker, the second, and Miss Wilson was honorably mentioned. For animal painting, Miss Wells won the first prize.

THE METROPOLITAN SCHOOL OF FINE ARTS is in a fair way to rival The Art Students' League. At the recent exhibition the work shown by the pupils was of great merit, especially that done in the antique class. The instructors are all artists of reputation. J. Carroll Beckwith has had the class in painting; Irving Wiles, the sketch class; H. Siddons Mowbray the life; B. W. Clinedinst, the advanced antique; Herbert A. Levy, the introductory antique; and Charles S. Reinhart has had an evening class in illustration.

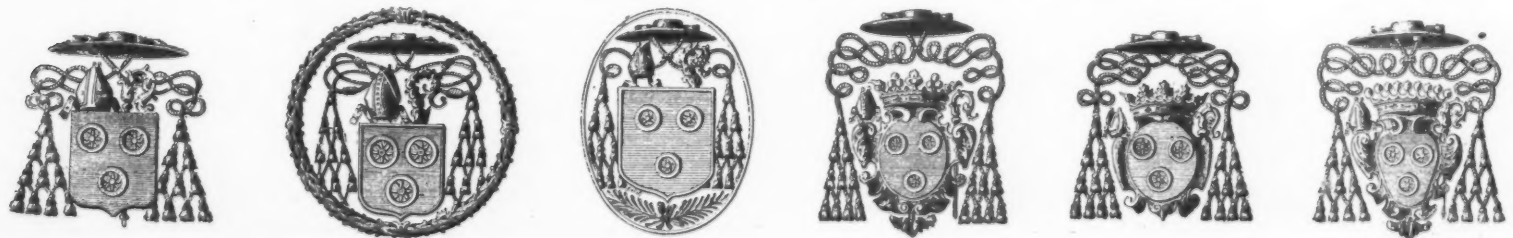
THE ART STUDENTS' LEAGUE held its annual exhibition during May. The work exhibited by the pupils showed a marked improvement over last year. It would be difficult to pick out for special mention any one student's work, for the whole exhibit was so remarkably good. But, after all, when one thinks of the men who have taught the various classes during the past year, this is not surprising. J. H. Twachtman, J. Carroll Beckwith, and Douglas Volk had charge of the antique classes; H. Siddons Mowbray, Kenyon Cox, George R. Barse, Jr., and George De Forest Brush of the life classes; Augustus St. Gaudens of the modelling; J. Alden Weir, William M. Chase, and Robert Reid of the painting class; and Irving Wiles and Clifford Carleton of the sketch classes.

THE exhibition of the Pratt Institute in Brooklyn was such as should add to the reputation of that institution, especially as regards its department of fine arts, of which Mr. Walter S. Perry, Lecturer on the History of Art, is director, and Misses Harriet M. Cox and Clara L. Fairfield, the secretaries. To these officers, hardly less than to the instructors, a considerable part of the success of the school is to be attributed. The display, judging from a preliminary view, was especially good in the life and portrait classes taught by Mr. Frank Vincent Du Mond and Mr. Herbert Denman; in water-colors, taught by Ethelyn K. Fenner; wood-carving, by Horatio B. Cunningham; and in the antique class, instructed by Mr. Henry Prellwitz. A memorial to the founder, the late Charles Pratt, designed by Mr. Herbert Adams, the teacher of the sculpture class in the Institute, has just been placed in the neighboring Emanuel Baptist Church, of which he was a member. It is a handsome bronze statue of Memory, decoratively treated. The pedestal is ornamented with a bas-relief portrait of Mr. Pratt. Interesting special exhibitions have been held at the school of artistic posters from Mr. Carrington's and other collections, of European embroideries, and, during May, of illustrations in black and white, including examples of Frost, Cox, Childé Hassam, Frank Hopkinson Smith, and other well-known artists.

THE Round Lake Summer School of Art has Mr. Hugo Breul as director for the coming season (July 8th to August 16th). Round Lake is a charming spot, about twenty-five miles north of Albany, N. Y., on the Delaware and Hudson River Railroad, and one can also reach it by day or night boat on the Hudson River. Living is cheap there, and we understand that the instruction given is good.

THE invitation card issued by The Artists' Club, of Denver, to its recent exhibition, is marked by the good taste which is characteristic of this young but thriving fraternity of art workers. The club was organized in December, 1893, its aim being the promotion in every way of the interests of Western artists. Its second annual exhibition, lately closed, was the best ever given in Colorado. The active members of the club, from whom are selected the officers and business committees, are limited in number and elected from the profession only. There is, however, a large associate membership. The monthly receptions of the club, given in its rooms at the Denver University Art Building, have done much to awaken interest in art matters in Denver. The Governing Committee are: Henry Read, President; Henrietta Bromwell, Secretary; Charles Partridge Adams, Custis Chamberlin, J. R. Henderson, Ida C. Failing, Assistant Secretary and Treasurer.

A NEW medium for oil color painting for which several advantages are claimed is manufactured by F. Weber & Co., and is sold under the name of the "Sphinx Medium." It is said to give uncommon brilliancy to the colors, and not to crack nor darken in tone with age, and also to be useful in restoring old paintings as a cleansing agent and to remove the bloom that often shows upon the surface. The high reputation of the manufacturers should be a guarantee that the medium is all that is claimed for it; but time alone can prove its worth.



CORRESPONDENCE.

INTERIOR DECORATION.

SIR: Will you kindly answer the following questions relative to combinations of colors in a new suburban house? The house faces the west. The woodwork in the house is of Georgia pine. What colors will be suitable for the walls of the hall, library, parlor, and dining-room? What shall I cover the floors with—rugs or carpets? The furniture in the front bedroom is of mahogany, and I would like the room to be cheerful-looking. Please tell me what colors to use for the wall-paper, the curtains, and for the floor. AN ANXIOUS LONG ISLANDER.

THE HALL: Have the walls covered with plain cartridge paper, in one or two tints. Let the dado be the darker—for instance, a reddish brown—and the wall above it a light tan, with the frieze in sienna tints on a straw-colored ground. Cover the floor with a good Brussels carpet of a deep tan shade, with a Turkey-red border.

THE LIBRARY: Treat this room similarly. Use for the curtains some heavy material in deep indigo or rich maroon shades.

THE DINING-ROOM: Carpet this room in quiet browns and reds. Paper the walls in sienna reds and green of good sober pattern. The dado should be of deep sea-green and gold; the frieze in pale sea-green on a cream-tinted ground relieved with gold. If the dining-room adjoins and opens into the parlor through folding doors or curtains, stain, wax and polish the floor. Have a good, rich rug placed under the dining-table of sufficient size to leave a margin for chair space all round.

THE PARLOR: Stain, wax and polish the floor, and cover it with plenty of rugs. Use a light wall-paper of a rose-tinted pattern on a creamy white ground. The frieze should be in similar shades. If a dado is used, paper it in old Delft blue and white. The picture moulding should be in gilt. Draperies should be used to correspond with the blue and white. They may be in cretonnes or silk damasks.

THE BEDROOM: Choose a paper of old Delft blue and white. Cover the furniture with chintz of the same character. Select a carpet of warm, rosy tints on a grayish ground. The curtain should be of some soft silk or muslin of warm tints. The window-shades should be cream white.

"MRS. J. P." asks whether or not it would be in good taste to have, in the absence of a fireplace in her room, a shelf with lambrequin and an overmantel above it? Answer: An overmantel would be out of place, but such a draped shelf as she proposes would be unobjectionable, and there might be a hanging cabinet above it. We are presuming that our correspondent wishes to correct the unsightly appearance of a hole in the wall made for a stove. If we are correct in this, she might have also, during the months when fire is not needed, a pair of curtains hanging from a narrow brass rod under the shelf. For the lambrequin plain Turcoman goods might be used of a color suitable for the room; it may be fourteen inches deep and have a fringe three inches deep. For the curtains a material of lighter texture could be used.

B. F. T.—(1) For draperies use "old blue" velours; they would go well with the "brown buff" of the walls. Tint the ceiling light buff. (2) The heavy silver épergne is no longer seen on the dining-table, except among old-fashioned people who cling to a family possession without regard to the decrees of fashion. If you do not wish to discard the piece altogether, retain the lower part and fill the plateau with moss and ferns.

A. U.—Red would not be too pronounced for your medium-sized hall finished in oak; that is, if you employ a good red, like venetian or medium indian red, or a red nearly burnt sienna. For draperies in a sitting-room with an olive green carpet, use stuffs showing ivory and buff in the pattern. Drape the parlor windows in old rose crinkle or Eastern silk, with straight bandeaux of embroidered ivory satin overhead. In the dining-room, golden brown or maroon chenille hangings will do with your walnut and red leather.

B. T.—Almost invariably, gray walls will be found too cold in tone for a living room. They are nearly as objectionable as the white "hard-finished" walls upon which American builders pride themselves so strangely. Buff would be "a safer

color" for you; for it will give the warmth you need and will "go well with the blue" for the hangings of which you send a sample.

THE INDIANAPOLIS MONUMENT.

H. F. P.—We presume that you refer to the side groups representing "War" and "Peace" which Mr. Frederick Macmonnies was modelling for the Soldiers' and Sailors' monument commissioned by the State of Indiana, to be erected at Indianapolis, when a disagreement with the committee caused the sculptor to cancel the contract. He was to have received \$50,000 for each of the groups. The trouble was that the design for "Peace" was not acceptable to the committee. He then proposed that his "Peace" should represent naval achievements. This was objected to, and then Mr. Macmonnies threw up the commission. We understand that there has been much difference of opinion all along among the committee, one of whom has been inclined to give the commission to a German sculptor.

OIL AND WATER-COLOR PAINTING.

E. L.—The French retouching varnish is perfectly safe and most satisfactory as a temporary varnish on oil paintings.



A CARVED REVOLVING BOOK-STAND.

SUGGESTION FOR "OLD SUBSCRIBER."

It may be renewed occasionally if the surface appears dull, as retouching does not do any harm to the picture. This will give a sufficient glaze to the surface of the paint. Always wipe off the picture with a slightly damp cloth, and then, when dry, apply the varnish plentifully. To remove varnish is a difficult and tedious process, and is accomplished by exposing the surface of the picture to the fumes of alcohol. Retouching varnish will wear off with time if exposed to the air. If the method of removing permanent varnish is required specially, it will be given in detail.

R. W. G.—If black made from indigo blue, burnt sienna, and crimson lake has changed in drying so that it cannot be restored temporarily with poppy oil or permanently with varnish, it may be due to bad oil, megilp, or a poor condition of the lake. Ivory black may be used in a monochrome. The shadows may be warmed with vandyck brown and raw umber, the high lights with napes yellow. The half tints may be cooled with cobalt, if you wish.

I. D.—To paint a red deer in oil colors, use for the local tone light red, raw umber, white, yellow ochre, and a little

ivory black. In the shadows, substitute burnt sienna for light red. For the highest lights, add a very little permanent blue to the white, and omit the raw umber. The stag is the same in general effect, though perhaps somewhat stronger in color, and has darker touches around hoofs, eyes, and ears. A little more burnt sienna is needed for the local tone. The doe and fawn should be lighter and softer in effect, with more gray throughout. Use for these light red, raw umber, and yellow ochre, with white and a touch of permanent blue. In the deepest parts of the shadows, burnt sienna and black will give the necessary accent.

C. P.—After your picture is dry, rub it over lightly with linseed-oil, and if the oil does not "take" in some places, breathe on the painting and the oil will flow evenly. Then wipe off the oil with a soft brush, and you can resume your work immediately.

"CONSTANT READER."—(1) The varnish probably was applied to the painting too thickly. It should have been thinned with rectified spirits of turpentine. (2) If oil colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through.

"HARLAND."—(1) Paint the magpies with rich blue black head, tail, and wings, with the breast and other light feathers white shading into warm, soft gray. The eyes are yellow, with black centres or pupils. The beaks may be a warm brownish yellow and claws the same. In painting the branches, do not make them too brown, but let the medium tones be gray, with rich warm shading. (2) In painting with oil colors on glass, use turpentine as a medium without any oil.

S. B. F.—The butterfly color supplement given this month will suggest an arrangement suitable for your screen. Of course, you will paint your flowers and insects full size. We published last August the companion panel to our present plate of butterflies, and we are still able to supply copies of Color Plate No. 142 (price, 30 cents), which gives life-size all the butterflies shown in both the panels.

L. C.—To prepare a photograph for tinting, wash over the photograph with clean water, using a large brush. If the water runs off unevenly, forming globules, as if greasy, wipe off the water and pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly on every part. The photograph will then be ready to take the colors. If you do not like to use your tongue, there are preparations for sale that will produce the same result.

E. H.—To paint over a solar print in water-colors it is necessary to use opaque colors—the ordinary moist water-colors which come in small tubes. These are rendered opaque by diluting with silver white and adding plenty of water for the first washes. Be careful not to repaint any one part until it is quite dry. The shadows may be put in as thickly as the lighter parts.

S. S. J.—What is known as a warm hue inclines to red, yellow, orange, or warm brown. A cool hue inclines to blue or black. A gray hue lacks distinctiveness, and is such as seen in distances. A neutral hue inclines to indefiniteness of color.

A. J.—(1) In water-color work, the most transparent and serviceable colors for glazing are those which look the darkest in the cake; but light red, roman ochre, and crimson are also good glazing colors. Indian red, indian yellow, and vermilion, being opaque, are not so good for the purpose. (2) It is never advisable to employ more than three pigments in combination to produce a required hue. A single one is best to use when it will fairly answer its purpose, and that can be glazed.

A WAY TO PRESERVE CLAY MODELS.

T. C. F.—The best way to preserve clay models is to varnish them over thickly with retouching varnish, and then paint the whole with a monochrome tint of light red mixed with white. This will give the appearance of terra cotta, and is quite decorative in effect. The oil paint may be mixed with turpentine to produce the proper dulness of surface seen in plaster, and must be evenly put on, no brush marks being allowed to show. Bronze paint may be applied in the same way, if preferred to terra-cotta color.

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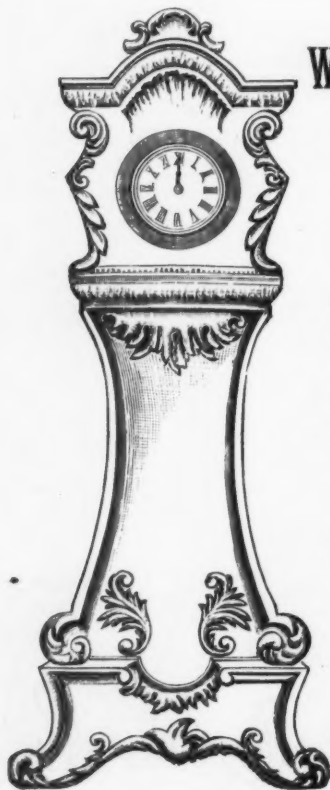
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